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107

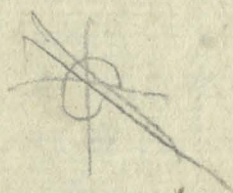


RCM
Chatterton



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MS 107

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R. 212



XXXVIII. D. 1

9





Aldrovandini

D' Eve

Carissini

Fontei

D' Inghia

Lully

Pernestini (?)

Sancey





1 4
2 91
3 6
4 2
5 2

1	O Tuba. mot. a voc sola con Instrumendi. 5.		1
	Sub Ambra Nochi. a voc. sola con 2 violini		7
	Gran follia di Fittor a 3 V.	nicht. Fontei	8
	Missa a 5 V. et 5 Instrum.	alpi. d' Eve.	11
2	Jubilat sceleria a 2 V.		18
2	Langu al vorto languir. a 2 V.	figym: d' India	23
4	Lamida bant Stephannum a 4 V.	Jo Perluighi d' m.	55
4	Udite Amanti meraviglia a 4 V.	Rovetta	59
3	Salve Regina a 3 V. con 2 violini	aldrorandini	64
2	10 Voces Lete a 2 V.	aldrorandini	68
2	Unde liquidi chiscelli a 2 V. & 2 violini	aldrorandini	72
2	La Ragione m'assicura a 2 V. & 3 violini	Stradella	76
2	Se miei dogliori accenti a 2 V.		84
3	Amante gigante a 3 V.		86
5	15 Exultate deo a 5 V.	Prenestrini	99
2	Tronchigi a 2 V.		97
3	Ispiri che fate		101
2	Jo Languisco		103
1	Prenez soin sur ces bords. 1 v. 3 violini	Lully	105
3	20 Dormez beaux yeux - 3 V. & Instr.	Lully	106
1	O tranquille sommeil. 1 v. 3 Instr.	Lully	109
2	Dite o Cieli. 2	Carissimi	112
3	Plage lue domine 3.	Fel: Sancey	116
2	Quo lami letum 2	Carissime	121
2	25 Hodie Imion letum 2	d'atto	126

~~Those with an x are in Mr Awherly's book~~



N^o 4.

925
1291
11



Royal
Academy
of Music
Library

Fr. V.V.

Handwritten musical score for "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is written on a single staff in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The piece ends with a double bar line and a repeat sign. The manuscript is on aged, slightly stained paper.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals. Above the staff, there are handwritten annotations: "V.V." at the beginning, "36." above a note, "65" above a note, and "Tr." above a note. The staff ends with a double bar line and a repeat sign.

[illegible]

A handwritten musical score on two staves. The top staff is for a vocal or instrumental part, featuring a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. The bottom staff is for a piano accompaniment, featuring a bass clef and a key signature of one flat. The accompaniment consists of a steady eighth-note pattern. The text "O Tuba" is written below the top staff, and "O Tuba clari" is written below the bottom staff. The manuscript is on aged, slightly stained paper.

Handwritten musical score for "Gloria in excelsis Deo" by Johann Sebastian Bach. The score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is in 3/4 time. The first staff contains a melodic line with many beamed notes. The second staff contains a bass line with many beamed notes. The text "Gloria in excelsis Deo" is written above the first staff. The text "76 - ntes ad Arma sonale" is written below the first staff. The text "ad a -" is written below the second staff.

Handwritten musical score for "The Bird Song" by George Frideric Handel. The score is written on two staves. The upper staff is in treble clef and contains a complex melody with many sixteenth and thirty-second notes. The lower staff is in bass clef and contains a simpler melody with mostly quarter and eighth notes. The paper is aged and yellowed.

A single staff of handwritten musical notation on aged paper. The notation includes a variety of note values: a half note, a quarter note, and several eighth notes. There are also rests of varying durations. The ink is dark, and the paper shows signs of age and wear.

ma so-na-te

Handwritten musical notation on a single staff, likely a bass clef. The notation consists of a series of notes and rests, including quarter notes, eighth notes, and a final note with a fermata.

volh.

O Tuba

Royal
Academy
of Music

O Lyrae strepentes ad Bella vocate ad Be--

...lla vo ca - te O Tuba. O Tuba O Tuba clange--

...ntes ad Arma sonate ad Ar--

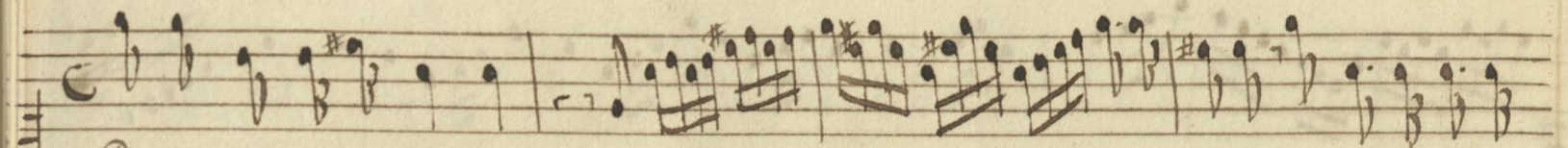
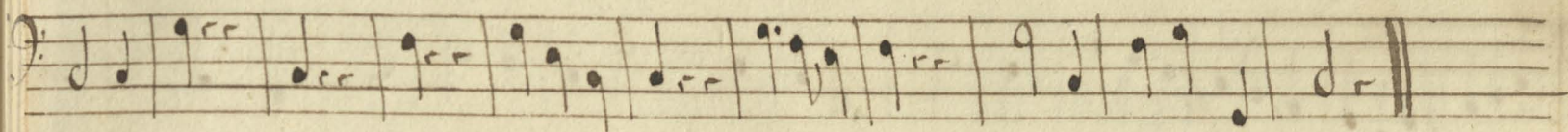
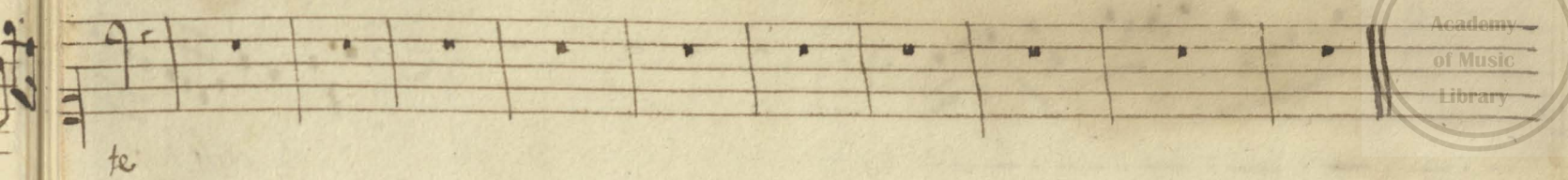
...ma sona

te ad Arma so-nate ad Arma sonate ad arma sonate so nate ad ar--

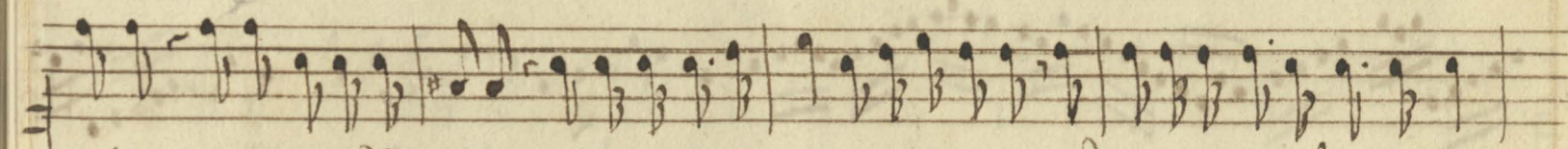
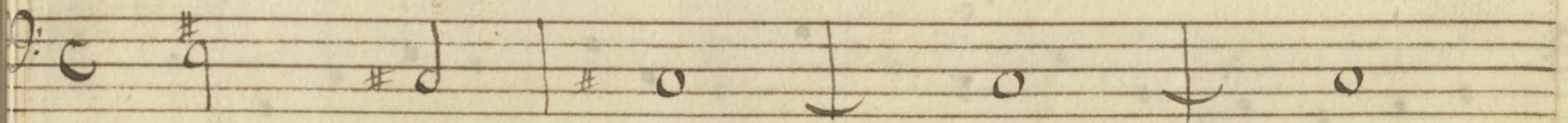
...ma sona

O Tuba

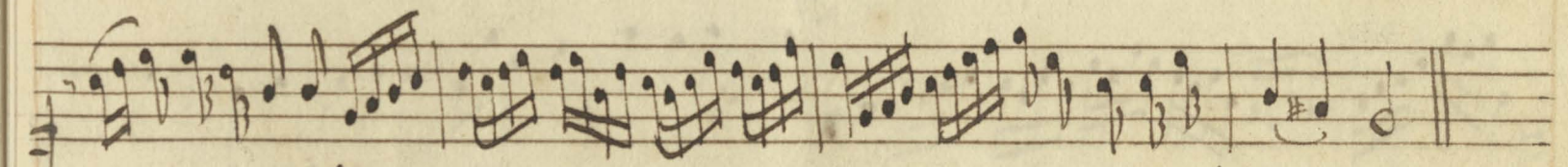
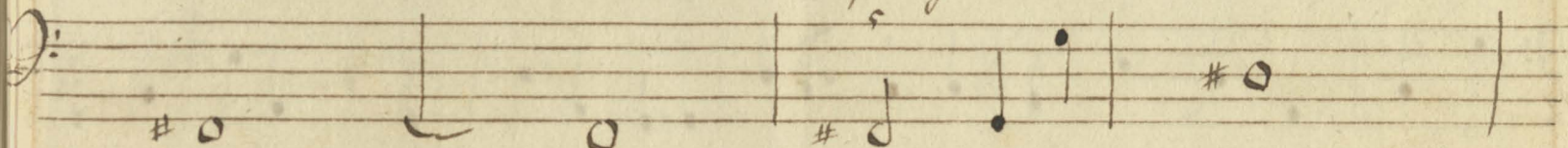
3



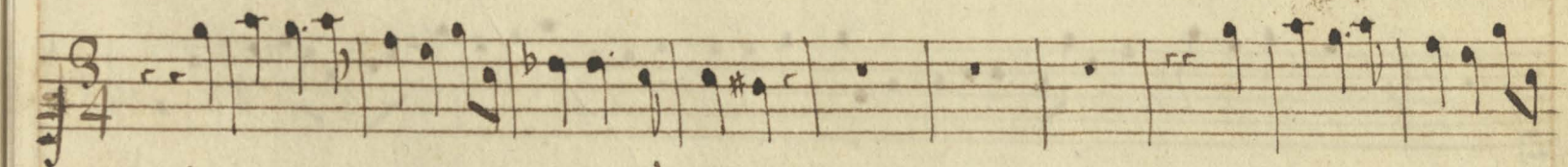
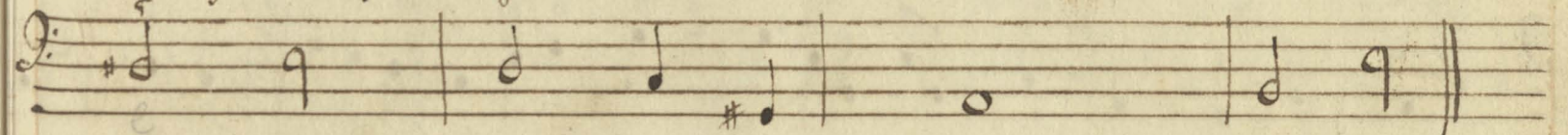
Pugnat contra nos mundus arma- - - - -tur caro et militat in



ferus caro bland'inimica ad lacerandū nos porrigit rogas divitiis ac deliciis

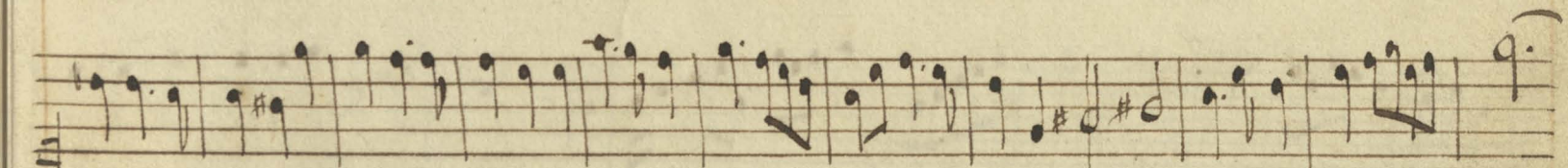
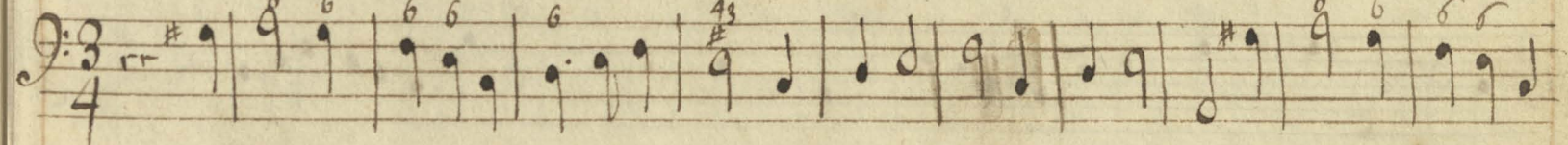


con-legit mundus fra- - - - -des suas do-lo-sas.

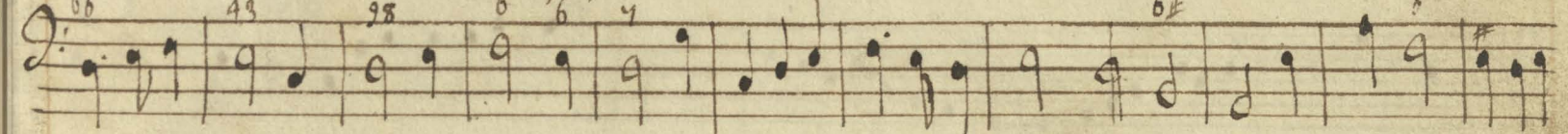


Manate ro-rate O shilla do lentes

ma nate ro-rate o



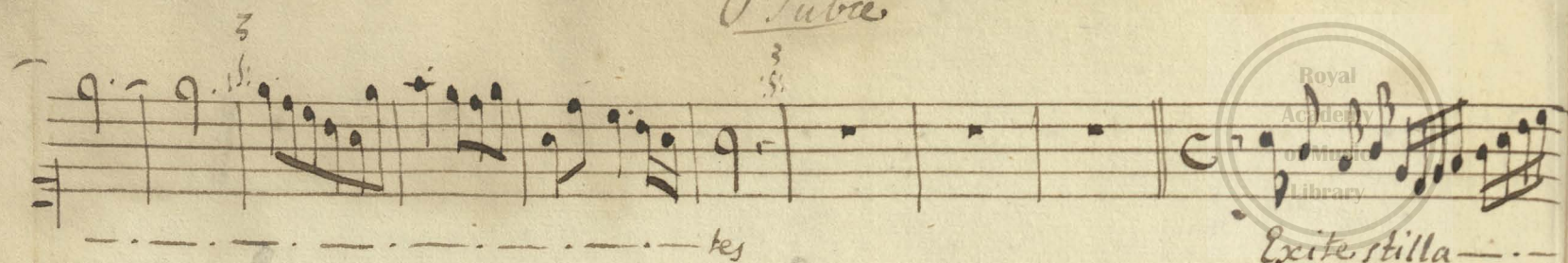
Shilla dolentes venite servite pupilla deflen



O Tuba

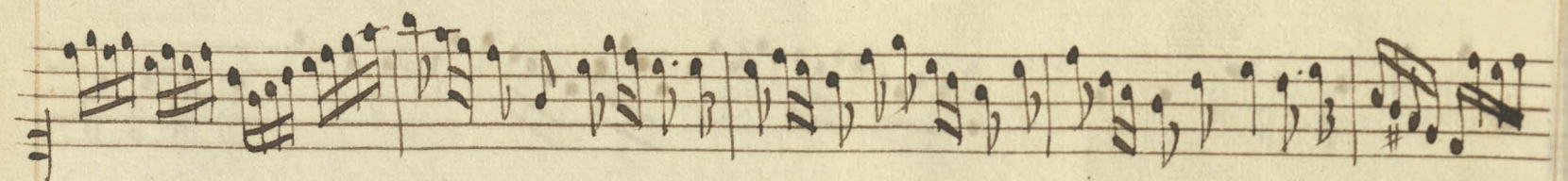
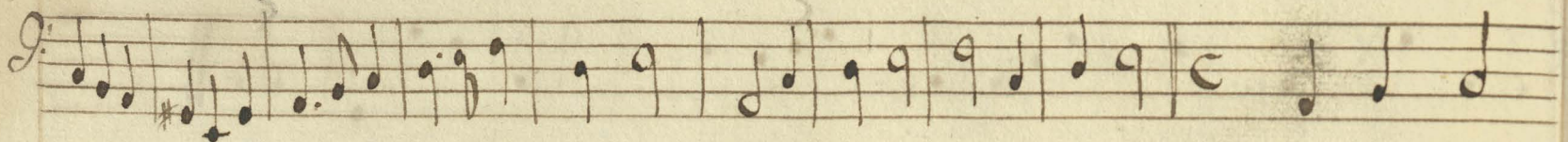
4

3
3
tes

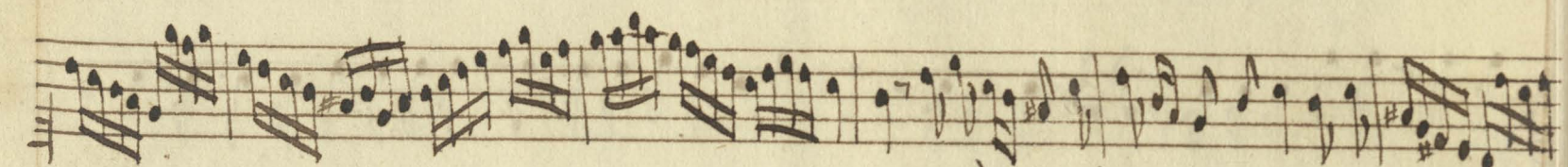
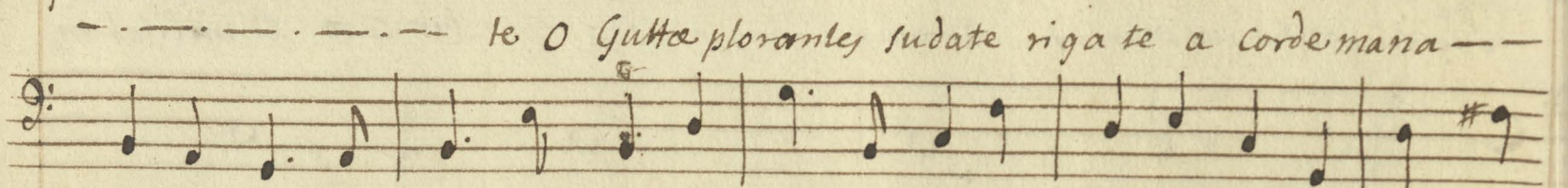


Royal Academy of Music Library

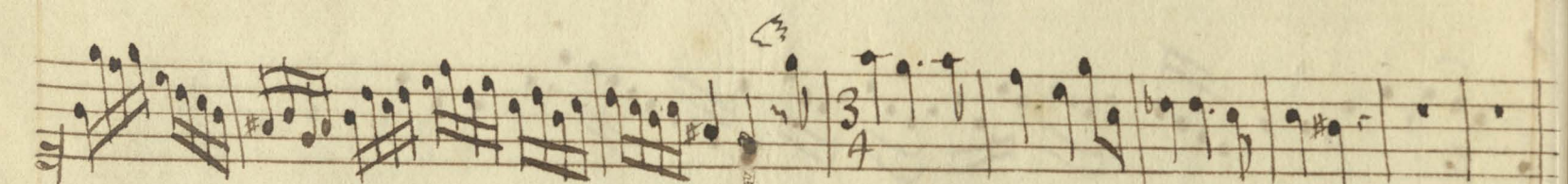
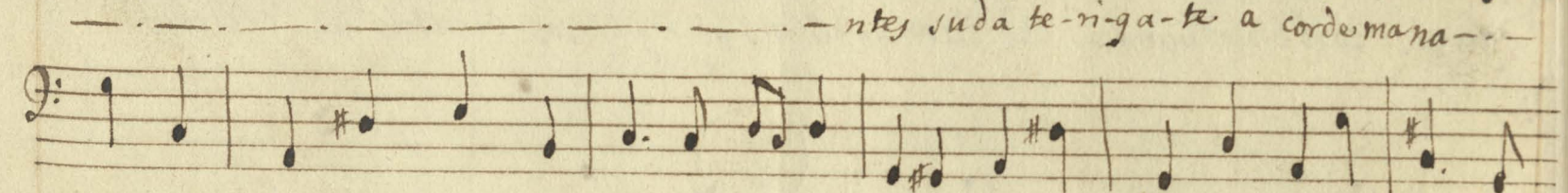
Exite stilla



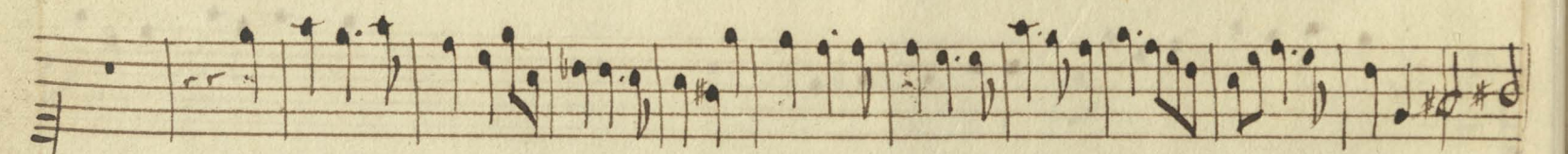
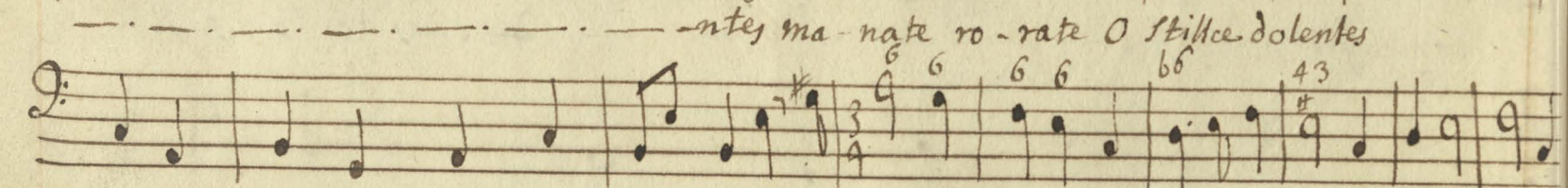
le O Gutta plorantes sudate riga te a corde mana



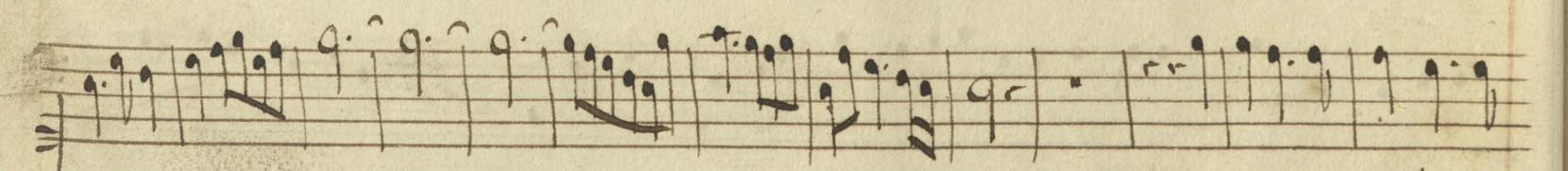
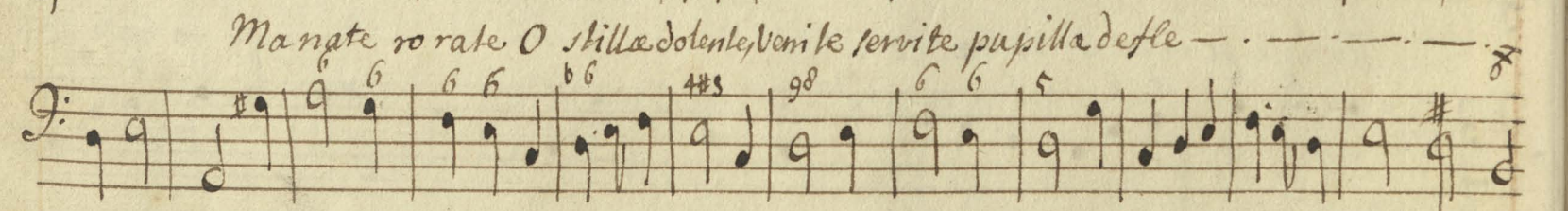
ntes suda te-riga-te a corde mana



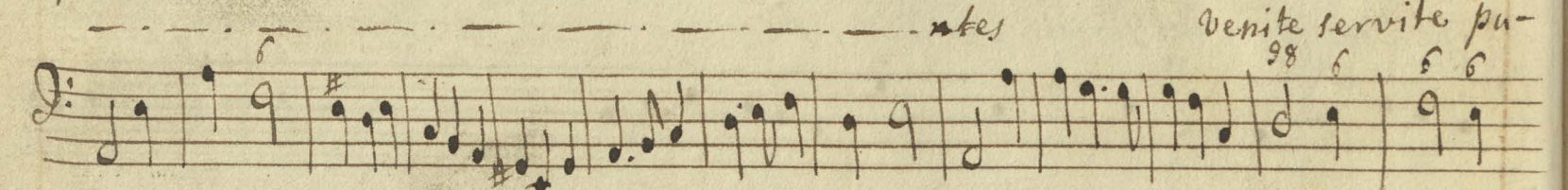
ntes ma-nate ro-rate O stillae dolentes



Ma-nate ro-rate O stillae dolentes Venite servite pupilla defle



ntes Venite servite pu-



O Tuba



Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Below the staff, the lyrics "pilla do ften" are written, followed by a dashed line and the word "ntes".

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff.

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Below the staff, the lyrics "Sic lacrimando ad te Jesu festino si consolator es ut salves ut salves ut sal — ves me ut totus conso" are written. The word "Sic" is underlined, and "ad te" is underlined. The word "Jesu" is underlined. The word "festino" is underlined. The word "si" is underlined. The word "consolator" is underlined. The word "es" is underlined. The word "ut" is underlined. The word "salves" is underlined. The word "ut" is underlined. The word "salves" is underlined. The word "ut" is underlined. The word "sal" is underlined. The word "ves" is underlined. The word "me" is underlined. The word "ut" is underlined. The word "totus" is underlined. The word "conso" is underlined.

Aria

Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Below the staff, the lyrics "latus totus lali-fi-catus vivam fruor respi rem in Te." are written. The word "latus" is underlined. The word "totus" is underlined. The word "lali-fi-catus" is underlined. The word "vivam" is underlined. The word "fruor" is underlined. The word "respi" is underlined. The word "rem" is underlined. The word "in" is underlined. The word "Te." is underlined.

Handwritten musical notation for the sixth system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Below the staff, the lyrics "blandi dolor ipse dulcis est" are written. The word "blandi" is underlined. The word "dolor" is underlined. The word "ipse" is underlined. The word "dulcis" is underlined. The word "est" is underlined.

Handwritten musical notation for the seventh system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Below the staff, the lyrics "In amore Jesu blandi dolor ipse dulcis est dulcis est dulcis" are written. The word "In" is underlined. The word "amore" is underlined. The word "Jesu" is underlined. The word "blandi" is underlined. The word "dolor" is underlined. The word "ipse" is underlined. The word "dulcis" is underlined. The word "est" is underlined. The word "dulcis" is underlined. The word "est" is underlined. The word "dulcis" is underlined.

risus mille flores mille cantus & lepores semper Jesu dat a manih & victoria nobis est & vic-

to — — — — — ria el victo — — — — — ria nobis

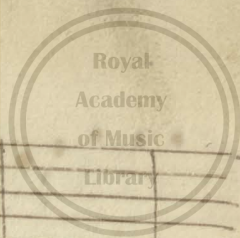
est nescit penas an amandi mille risus mille flores mille

cantus & lepores Jesu semper dat a manih & victo — — — — — ria & victo — — — — — ria & vic

to — — — — — ria nobis est & victo — — — — —

— — — — — ria nobis est victo — — — — — ria nobis est

Sub umbra noctis
a voce sola con Sinfonia de doi Violini



7

Sub umbra noctis profunda sub umbra noctis profunda languemus in silen- ti-o languemus in si-

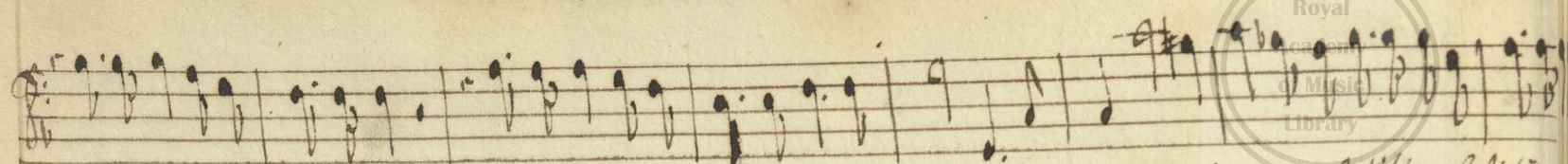
len- ti- o Anima mi seræ sonles et infundæ nos opprimunt afflicti-o anima mi seræ

sonles et immunda nos opprimunt afflicti-o nos opprimunt affli- cti-o et

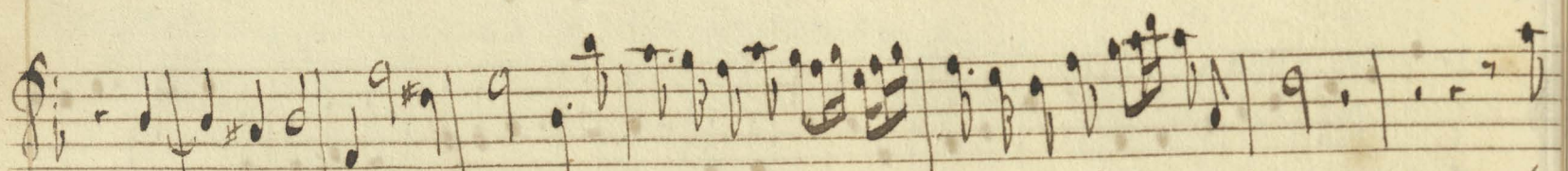
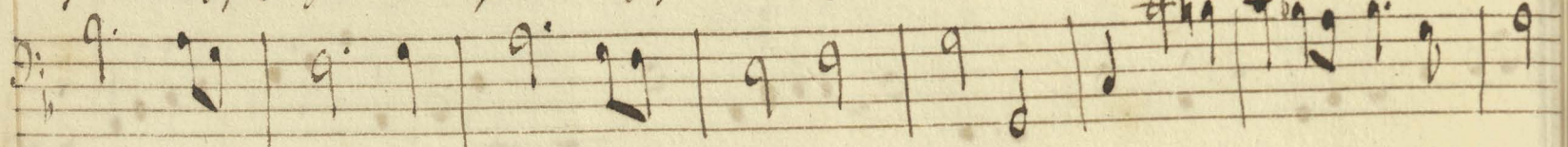
criminum compunctio et criminum compunctio com puncti-o

Consolator afflicto-rum consolator afflicto-rum spes unica spes unica miserum

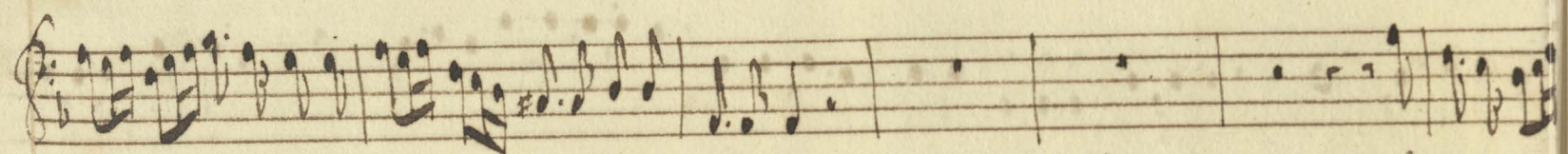
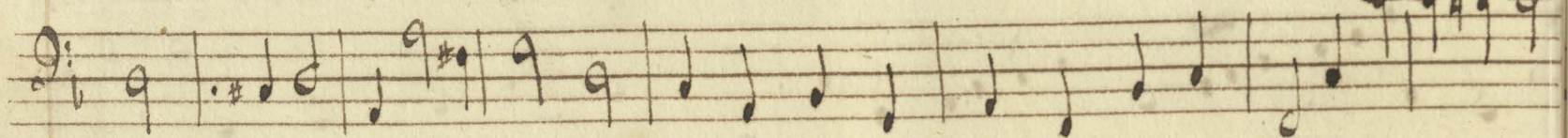
Sub umbra noctis



penitentes iustifica penitentes iustifica ius ti- fi- ca et merentes laetifica laetifica

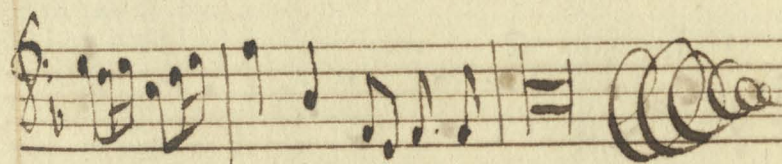
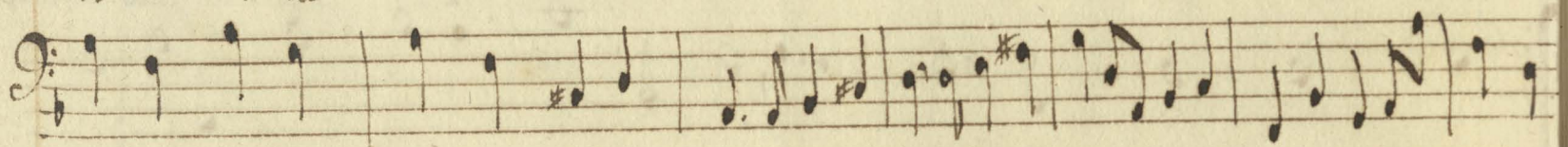


et merentes et merentes laetifica lae- - - - - fi- ca lae- - - - - fi- ca

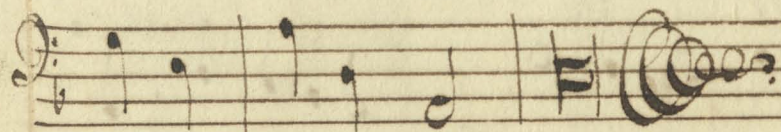


ti- - - - - fi- ca lae- - - - - fi- ca laetifica

laetifica-



lae- - - - - ti- fi- ca - -



di S^r Nicola Fontani

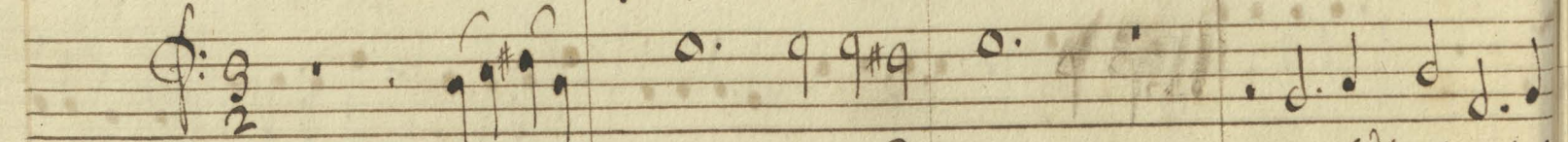


Gran Follia

gran follia di Pit tor

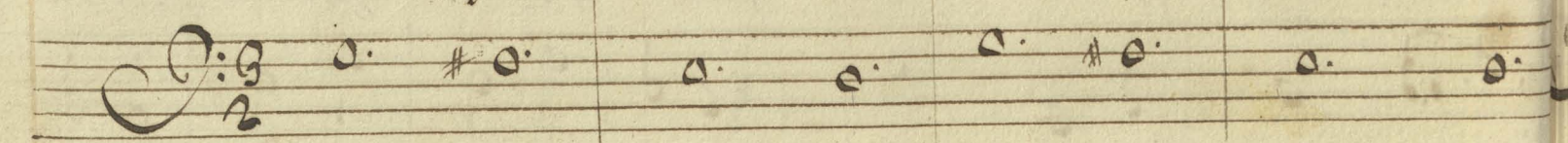


gran follia di Pit tor cieco fanciullo a-la-to



Gran Fol- lia — di Pit tor

- vuol di pinger' A



Gran Follia -

9



vuol di pinger A mor
 cieco vuol di pinger
 vuol di pinger di pinger A
 vuol di pinger A mor
 fan ciullo
 vuol di pin — ger di pinger A
 mor cieco fan ciullo a lato
 vuol di pinger
 a lato
 vuol di pinger di pinger A

mor
 gran Follia
 di Pittor gran follia di Pit — tor
 mor gran Follia
 di pittor
 gran Fol lia
 di Pit tor
 mor gran Follia
 di pitt tor
 gran Fol lia
 di Pih — tor.

Cieco egli ma — i non fu
 A mor piu d'Argo vede — tan — to vedesi tu
 Cieco egli mai non fu Amor piu d'Argo ve — de tan — to vedesi tu
 cieco egli ma — i non fu
 Amor piu d'Argo vede tanto veder — ti tu

volli.



Com'è cieco se fa si glorioso prede o ve cacciando va com'è cieco se fa si
com'è cieco se fa si glorioso prede o ve caccian-do va com'è
com'è cieco se fa si glorioso prede
6

glorioso prede o ve cacciando va; com'è cieco se fa si glorioso
cieco se fa si glorioso prede o ve caccian-do va com'è cieco se
o ve caccian-do va; com'è cieco se fa si glorioso prede o ve caccian-do

prede o - ve cacciando va o ve cacciando va o ve caccian - do va
fa si glorioso prede o ve caccian-do va o ve caccian - do va
va com'è cieco se fa si glorioso prede o ve cacciando va o ve caccian - do va
Fin

Missa. a 5. con s^othromenti.

Alfonso Bove.

Academy
of Music
Library

Symphonia
grave

Handwritten musical score for the beginning of the Mass, featuring five staves of instrumental music in D major and 3/4 time. The notation includes various rhythmic values and accidentals. A circular library stamp is visible in the upper right corner.

grave Kyrie e-leison Kyrie e-leison kyrie e-leison kyrie e-lei-son

Kyrie e-leison kyrie e-leison kyrie e-leison Kyrie e-lei-son

Kyrie e-leison kyrie e-leison kyrie e-leison kyrie e-lei-son

Kyrie e-leison kyrie e-leison kyrie e-lei-son

Kyrie e-leison kyrie e-leison kyrie e-lei-son

Handwritten musical score for the Kyrie section, featuring five staves of vocal music in D major and 3/4 time. The lyrics are written below the staves.

allegro



Handwritten musical score with ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves in a cursive hand.

Lyrics (from top to bottom):

Staff 1: eleyson eleyson kyrie e... leyson kyrie e- ley

Staff 2: eley son eley

Staff 3: eleyson eleyson eleyson eley son kyrie eley son eleyson eley... son eleyson eley

Staff 4: eleyson eleyson eleyson eley son kyrie eleyson eleyson eleyson eleyson eley

Staff 5: eleyson eleyson eleyson eleyson kyrie eley

Staff 6: son eleyson eley... son eleyson eley... son

Staff 7: son eleyson eley... son kyrie e... ley... son

Staff 8: son eley-son eley... son kyrie eley son eley

Staff 9: son

Staff 10: son

Staff 11: kyrie



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various note values including eighth, sixteenth, and thirty-second notes, as well as rests. The lyrics are written below the staves in a cursive hand.

leyson eley son e... - ley - - - - son eley - - - - son kyrie - -
eley son e... - ley - - - - son eley - - - - son e - ley
son eley son eley son e - ley - son kyrie eley - - - - son eley son e - ley - - - - son kyri-
son eley son eley son e - ley son kyrie eley son eley - - - - son eley - - - - son e - ley son kyri
son eley son eley son e - ley son kyrie eley son eley - - - - son eley - - - - son e - ley son kyri

Handwritten musical score on ten staves, continuing from the previous page. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various note values. The lyrics are written below the staves. The word "adagio" is written above the third staff of this section.

kyrie eley son kyrie eley son eley - - - - son
son eley son eley son eley - - - - son
e e... - ley son eley son eley - - - - son eley son eley - son kyri - - e eley - - son
son kyrie eley son eley son eley son eley son eley - son kyri - e eley son
eley son eley son kyrie eley son eley son eley son eley son



adagio

Christe Xte e leyson eleyson eley - - - son e ley-son

Christe Xte e leyson eleyson eley - - - son e ley-son e ley-son

Christe Xte eleyson

Christe

Xte Xte eleyson e-ley son e ley--son e leyson e

Xte Xte eleyson eleyson eley - - - son eley--son e ley - - - son e

leyson eley - - - son e ley-son e leyson e-leyson Xte e-ley-son

Xte eleyson eleyson e-ley-son e ley-son e-ley-son e

Christe Xte eleyson eleyson eley - - - son e leyson

ley - son e ley - son e ley son e ley son Xte e ley son e ley - son e
ley son e ley son e ley son e - ley - son e - ley - son e
e - ley - son e ley son e ley - son e
ley - son e ley son e ley - son e - ley son
e ley - son e ley - son e - ley son e
e ley - son e ley - son e - ley son e

21.
ley - son e ley son e - ley son Xte e - ley - son. Kyrie, allegro da capo.
ley - son e ley - son e ley son Xte e - ley - son. Kyrie, allegro da capo.
ley - son e - ley - son Kyrie, allegro da capo.
e ley son eley - son e ley - son. Kyrie, allegro, da capo
ley - son e ley - son e - ley - son Kyrie, allegro, da capo.

Gloria in excelsis

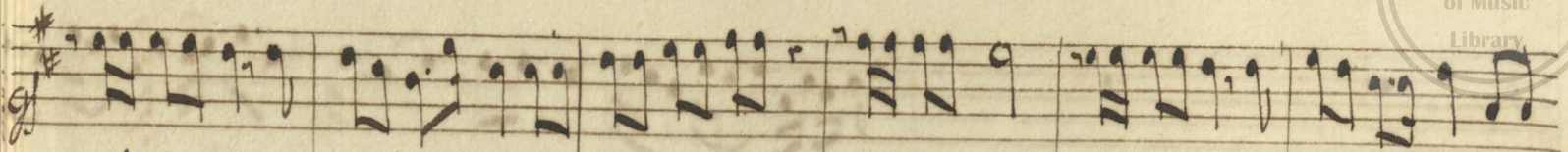
Vivace

Royal
Academy
of Music
Library

Handwritten musical score for *Gloria in excelsis*, featuring multiple staves with musical notation and lyrics. The tempo is marked *Vivace*.

The score includes the following lyrics across the staves:

Glo - - - - - ria Glo - - - - - ria Gloria gloria & in terra pa
- - - - - ria Gloria gloria & in terra pa
- - - - - ria glo - - - - - ria gloria glo - - - - - ria gloria in excel
Glo - - - - - ria Gloria gloria gloria in excel
Glo - - - - - ria gloria gloria in excel - - - - - tis in



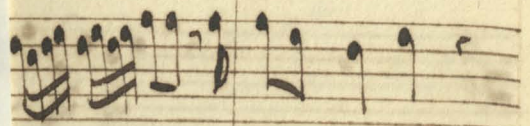
& in terra pax pax pax hominibus bone bone voluntatis

& in terra pax pax pax hominibus bone



& in terra pax pax pax hominibus bone bone voluntatis

in excelsis excelsis deo bone



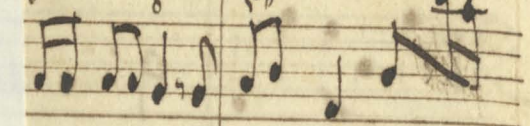
cel-... in excelsis Deo



& in terra pax pax pax hominibus bone



& in terra pax pax pax hominibus

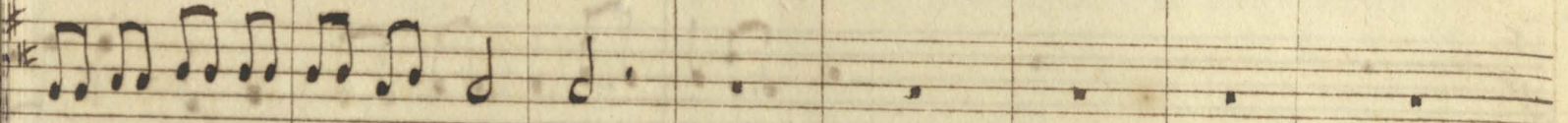


EXCERPT FOUND ON 18

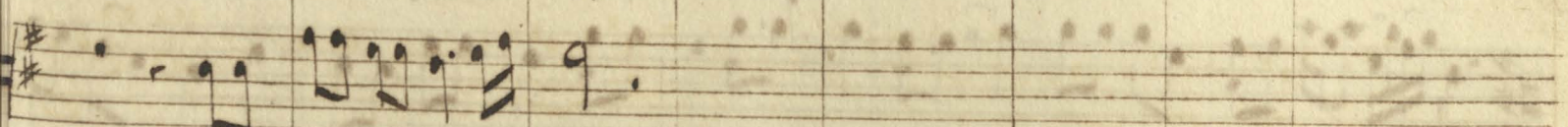
EXCERPT FOUND ON PAGE 18 (PINNED ONTO THE FIFTH STAVE)



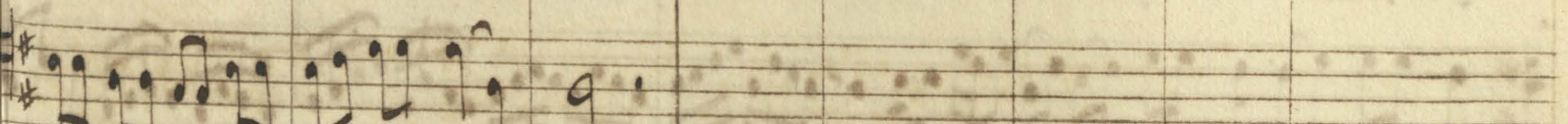
bone voluntatis bone bone volunta- tis



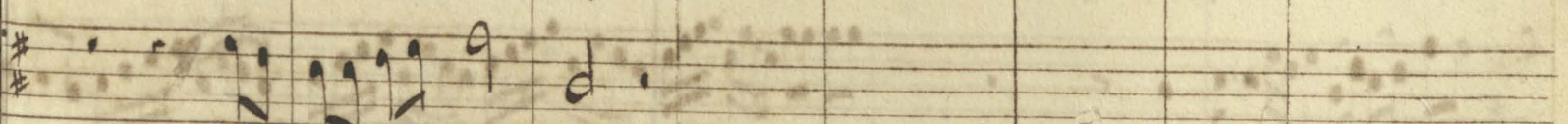
bone voluntatis bone bone volunta- tis



bone bone volunta- tis



bone voluntatis bone bone volunta- tis



bone bone volunta- tis



... allegro

Gloria in excelsis

Vivace

Royal
Academy
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Library

Glo - - - - - ria

Glo- - - - - n'a

Gloria gloria

Em terra pa

-ria

Gloria gloria

& in terra pax

---ria glo---

... na - gloria

glo. n a

gloria in excel-

Glo-----ria

Gloria gloria gloria in excel.

Glo. --- --- --- ria gloria gloria mexcel. --- sis in

& in terra pax pax pax hominibus bone bone voluntatis & in terra pax pax pax hominibus bone

& in terra pax pax pax hominibus bone bone voluntatis gloria in excel- sis in excelsis excelsis deo bone

- sis in excelsis excelsis deo gloria in excel- - sis in excel- - sis excelsis deo

- sis in excelsis excelsis deo & in terra pax & in terra pax pax pax hominibus bone

cel- - - sis excelsis deo bone bone voluntatis & in terra pax & in terra pax pax pax hominibus

Allegro

bona voluntatis bona bone volunta- tis

bona voluntatis bona bone volunta- - tis

bona bone volunta - - tis

bona voluntatis bona bone volunta - tis

bona bone volunta- tis

allegro

Laudamus te benedicimus te adora - mus te glorifica - - -

Laudamus te benedicimus te adora - mus te glorifica - - - mus te

Laudamus te benedicimus te adora - - -

te adoramus te glorifica - - - mus te. Gratias agimus tibi propter magnam gloriam

Gratias agimus tibi propter magnam gloriam

glorifica - - - mus te glorifica - - - mus te Gratias agimus tibi propter magnam gloriam

te adora - - - mus te glorifica - - - mus te glo - - - rian

te glorifica - - - mus te 6 8 propter magna glo - - - ria

tutti

tuam magnā glo- riam propter magnā gloriam tuam

tuam gratias agimus propter magnā glo- riam tuam

tuam magnā glo- riam propter magnā gloriam tuam

tu am gratias agimus propter magnā glo- riam tuam magnā

tuam gratias agi-mus tibi propter magnam glo-riam tuā magnā

Adagio canto solo

propter magnam gloriam tu- am Domine Deus Deus Rex celestis

propter magnam gloriam tu- am

propter magnam glo-riam tu- am

glo- riam tu- am

glo- riam tu- am

6 16 # n.v.

Deus Pa - - - ter Deus Pa - - - ter om - - - ni - - -


presto
tens
Domine Fili unigenite Je - - - su chris - - - te
Domine Fili unigenite Je - - - su chris - - - te Domine

Domine Deus Agnus Dei Filius Patris Fi - li - us Pa - - -
Domine Deus Agnus De - - - i Filius Pa - - -
Domine Deus agn Dei Filius Pa - - - - - tris Domine Deus agn Dei Filius
Deus agnus Dei Deus Agnus De - - - i Filius Pa - tris Fi - - - lius Pa - tris Filius
Domine Deus agn Dei - - - i Filius Pa - - -

Handwritten musical score on ten staves, featuring Latin lyrics and musical notation. The lyrics are: *tris Domine Deus Agnus Dei*, *his Filius Patris*, *Domine Deus Agnus Dei Filius Patris*, *his Filius Patris*, *his Filius Patris*, *his Filius Patris*, *his Filius Patris*, *his Filius Patris*, *his Filius Patris*, *his Filius Patris*.

The score is written in a single system with ten staves. The notation includes various musical symbols such as clefs, key signatures, and note values. The lyrics are written below the staves, with some words appearing on multiple staves. The score is a single system with ten staves. The notation includes various musical symbols such as clefs, key signatures, and note values. The lyrics are written below the staves, with some words appearing on multiple staves.

Adagio



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The handwriting is in ink on aged, slightly stained paper.

A handwritten musical score on a five-line staff. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals like sharps (#). The handwriting is fluid and characteristic of early manuscript notation.

[illegible]

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals, with some notes marked with "v.v." and "sb". The notes are written in a cursive style, and the staff is hand-drawn.

A handwritten musical score on a single system of a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter rest, followed by a dotted half note G4, a quarter note A4, and a quarter note B4. This is followed by a series of eighth notes: C5, D5, E5, F#5, G5, A5, B5, and C6. The piece concludes with two quarter rests. There are some ink smudges and a small mark above the first measure.

de . . . pre . ca . ti

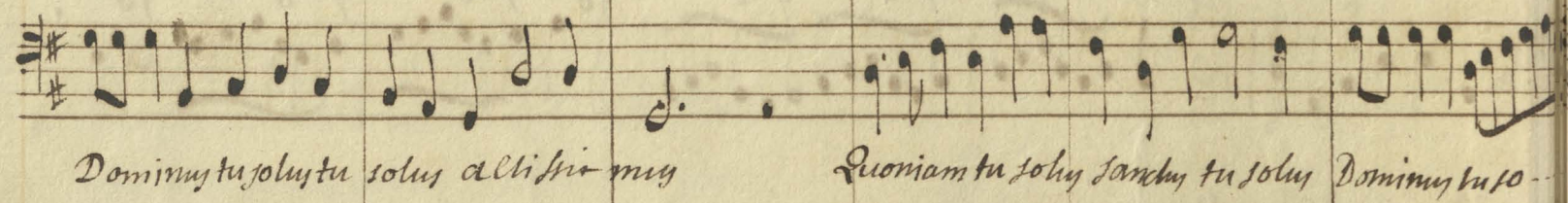
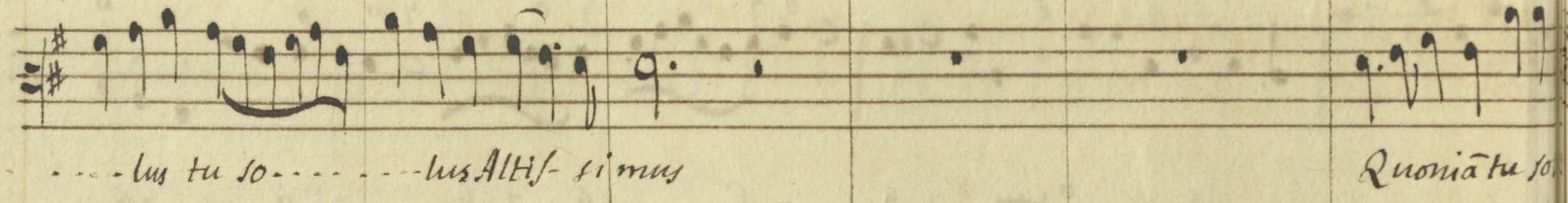
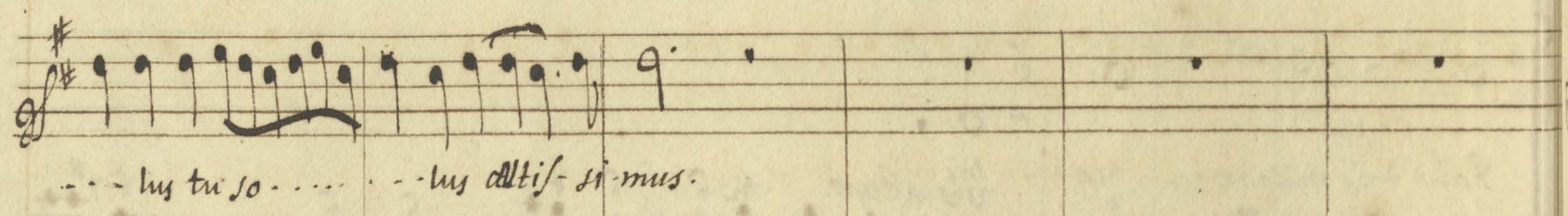
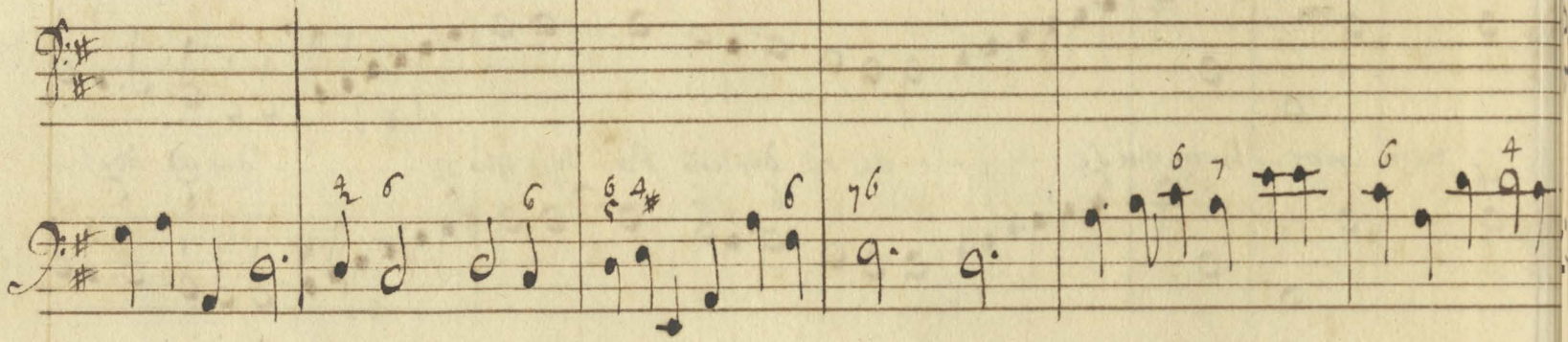
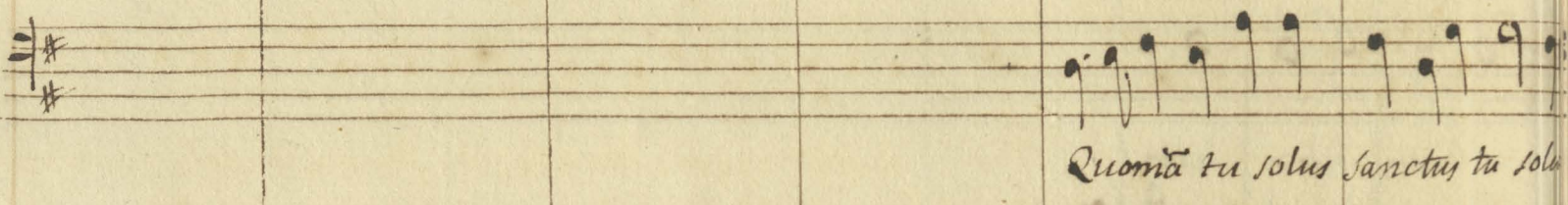
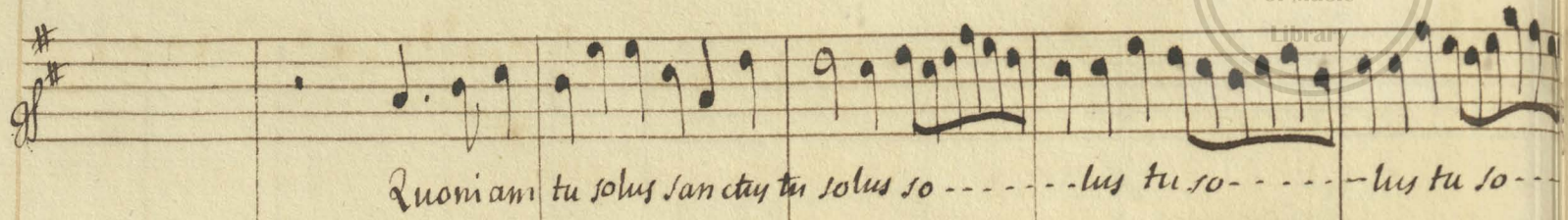
Deprecatio

deprecatio

Handwritten musical notation on a single staff. The notation includes various notes (quarter, eighth, sixteenth), rests, and accidentals (sharps, flats, naturals). The notation is dense and appears to be a single melodic line.

no-
no
no
o - nem nos - - tram
- - - nem nos - - tram
nem nos - - tram qui se - - - des ad dexterā Pa - tris qui se - - - des ad dexterā

Pa - tris mi - se - re re no - bis. *allegro.*
ti
verbe folium.



Quoniam tu solus Sanctus tu so- - - - - lus tu solus tu solus tu

Quoniam tu solus Sanctus tu solus so- - - - - lus tu so- - - - - lus tu so- - - - - lus Dominus tu solus tu solus tu

Sanctus tu solus Dominus tu so- - - - - lus tu solus Sanctus tu so- - - - - lus tu solus Dominus tu

... lus altis- simus

Quoniam tu solus Sanctus tu solus Dominus tu solus tu solus

... lus altis- simus

Quoniam tu solus Sanctus tu solus Dominus tu so- - - - -

Solus so- - - - - lus tu solus tu solus Altissimus Jesu Christe Jesu Je- su Christe Je-

Solus tu solus Altissimus tu solus tu solus altissimus Je su Christe Jesu Jesu Jesu Christe Je-

so- - - - - lus altissimus Jesu Christe Jesu Christe Jesu Christe Je-

Solus solus al- tissimus tu solus tu solus altis- simus Jesu Christe Je su tu Jesu Christe Je-

- - - - - lus tu solus altis- simus tu solus tu solus altis- simus Je

allegro allegro



-- su Christe Je-su Je-su Je-su Chris-te cum sancto Spiritu in Glo-

su Christe Je-su Je- --- su Chris-te cum sancto Spiritu in gloria

-- su Christe Je-su Je-su Je-su Christe cum sancto spiritum in glo- --- ria in gloria cum sa-

su Je-su Je-su Je- --- su Chris-te cum sa-

-- su Christe Je- --- su Christe cū sancto Sp. in Glo- --- ria in gloria

--- ria in glo- --- ria in gloria in gloria Dei Patris amen a- --- men a

gloria cū sancto Spiritu in gloria Dei Patris amen a

spiritum in gloria in glo- --- ria Dei Patris Amen, a

Spiritu in glo- --- ria Dei patris amen a

cū sancto Spiritu in glo- --- ria in gloria Dei Patris amen a

men a - - - - - men a men cum sancto spiritu in glo - - - - -
- - - - - men a - - - - - men
- - - - - men a - - - - - men a men cum sancto
- - - - - men a - - - - - men a - - - - - men a men
- - - - - men a - - - - - men a men cum sancto spiritu in glo - - - - - via in

Handwritten musical score for a piece titled "Patri Dei Patri". The score is written on six staves, each with a treble clef and a key signature of one sharp (F#). The lyrics "amen" are written below the notes, often with long horizontal lines indicating sustained notes. The notation includes various note values, rests, and dynamic markings such as "a" and "A".

Patri Dei Patri a men a - - - - - men a - - - - - men a - - - - -

Patri Dei Patri a - men a - - - - - men a - - - - - men a - - - - -

Patri Dei Patri a - - men a - - - - - men a - - - - - men a - - - - -

Patri Dei Patri A men A - - - - - men A men a - - - - -

Patri Dei Patri A men A - - - - - men A - - - - - men A - - - - -

Continuation of the handwritten musical score. It consists of six staves with treble clefs and a key signature of one sharp. The lyrics "amen" are repeated across the staves, with some staves showing "A" instead of "a". The notation includes various note values, rests, and dynamic markings. The score ends with a double bar line.

- - - - - men a men a - - - - - men

- - - - - men a - - - - - men

a - - - - - men a - - - - - men A - - - - - men

- - - - - men A men

- - - - - men A - - - - - men

Credo.

31



Largo

v.v.



Credo in unum Deum Pa - trem in unum Deum in unum Patrem Patrem om-

Credo in unum Deum Pa - trem in unū in unū in unum Deū in unum Patre Patre om-

nipo-ten - tem

nipo-ten - tem

Factorē ca - - - - - li & Terræ

Factorē ca - - - - -

Factorē ca - - - - - li & Caeli & Terræ

Handwritten musical score for "Agnus Dei" in G major, featuring vocal parts and a basso continuo line with figured bass notation.

The score is written on six staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the last two staves are for the basso continuo line.

The lyrics are written below the vocal staves and above the basso continuo line:

um Filiū Dei Filiū Dei unige - - - - - nitū unige - - - - -

um Filiū Dei Filiū Dei unige - - - - - nitū uni

et in unū Dominū Iesū Xpū Filium Dei Filium Dei Filiū Dei unige - - - - - ni - tū unige - - - - -

The basso continuo line includes figured bass notation (e.g., 6, 4, 5b, 9, 9, 9, 9) and the instruction "Dolce" at the bottom left.

Volce

-- nitum
 & ex Patre natū ante omnia seculā et ex Patre natū ante omnia ante
 & ex Patre natū ante omnia natū ante omnia seculā & ex Patre natū ante omnia ante omnia
 gentiū lum & ex Patre natū ante omnia ante omnia seculā & ex Patre natū ante omnia omnia
 -- nitum
 & ex Patre natū ante omnia ante omnia seculā
 & ex Patre natū ante
 96 et ex Patre natū ante omnia natū ante omnia seculā & ex Patre natū ante omnia omnia
 66 6 6 96#

Vivace, alto solo.

omnia ante omnia seculā
 ante ante omnia seculā
 -- nia ante omnia seculā
 omnia ante omnia seculā
 omnia ante omnia seculā
 Deū de Deo sumē de lumine Deū verū de Deo
 7 6 96 98
 vero Deum verū de Deo vero Deum verū de Deo
 7 6 96 98
 omnia ante omnia seculā
 Deū verū Deū verū de Deo
 7 6 96 98

Handwritten musical score on ten staves, featuring Latin lyrics and musical notation. The lyrics are: *Genitū non non non factū*, *o Deū verū de Deo de Deo -- o vero*, *per qm omnia facta sunt genitū non s. l. factū consubstantiale*, *Pa -- tri per qm omnia per qm omnia facta sunt genitū non s. l. factū*, *stansiale pa -- tri per qm omnia per qm omnia facta sunt genitū non s. l. factū consubstantiale*. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. A circular library stamp is visible in the upper right corner.



stantiati patri substantiati pa --- tri perqm omnia om --- nia - facta sunt p qm omnia

perqm omnia omnia facta sunt p qm omnia

per quē om --- nia om --- nia facta sunt perqm

perqm omnia perqm omnia omnia - facta sunt perqm

Pa --- tri consubstantiati Pa --- tri perqm om --- nia perqm omnia facta sunt p qm om ---

Largo.

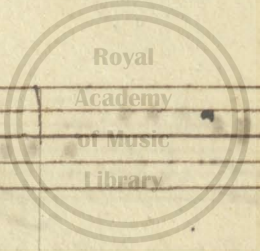
om --- nia facta sunt Qui propter qui propter nos homines & ppter nostrā nostrā salutem &

om --- nia facta sunt. Qui propter qui ppter nos homines & ppter nostrā nostrā salutem &

omnia omnia facta sunt

omnia omnia facta sunt

nia omnia facta sunt Qui ppter nos qui ppter nos homines & ppter nostrā nostrā salutem de



propter nostrā ppter nostrā nostrā sa lu- tem

ppter nostrā ppter nostrā nostrā sa lu- tem

descen

descen

scen. - - - - - dñe ca- li & propter nostrā propter nostrā propter

& ppter nostrā ppter ppter nostrā sa lu- tem

descendit de caeli

& ppter nostrā ppter ppter nostrā sa lu tem

descendit de caeli

-- dñe de caeli

descen - - - - - dñe de caeli

-- dñe de caeli

descen - - - - - dñe de caeli

nostrā sa lu tem descen - - - - - dñe de caeli & propter nostrā sa lu tem descen



Largo

Handwritten musical score for the first system, featuring five staves. The lyrics are: "Scendit de caelis et incarnatus est de spiritu sancto in car natus est in carnalibus est & homo factus est ex Maria virgine & homo factus est in car natus est & homo factus est". The notation includes various musical symbols such as notes, rests, and clefs.

Handwritten musical score for the second system, continuing the text from the first system. The lyrics are: "factus est in car natus est & homo factus est & homo factus est in car natus est & homo factus est & homo factus est". The notation includes various musical symbols such as notes, rests, and clefs.

Solo Lento

Handwritten musical score for Soprano and Bass. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Bass part begins with a bass clef and a key signature of one sharp (F#). The lyrics are: *cruifixus etiā pro nobis sub Pontio Pilato pas-*

Handwritten musical score for Soprano and Bass. The Soprano part continues with the lyrics: *-sus & sepultus est sub Pontio Pilato pas-*. The Bass part continues with the lyrics: *-sus pas-*

V V allegro allegro

Handwritten musical score for Soprano and Bass. The Soprano part begins with the lyrics: *-sus pas-*. The Bass part begins with the lyrics: *-sus pas-*

Handwritten musical score for Soprano and Bass. The Soprano part begins with the lyrics: *resurrexit*. The Bass part begins with the lyrics: *resurrexit*

Handwritten musical score for Soprano and Bass. The Soprano part begins with the lyrics: *resurrexit*. The Bass part begins with the lyrics: *resurrexit*

Handwritten musical score for Soprano and Bass. The Soprano part begins with the lyrics: *resurrexit*. The Bass part begins with the lyrics: *resurrexit*

Handwritten musical score for Soprano and Bass. The Soprano part begins with the lyrics: *resurrexit*. The Bass part begins with the lyrics: *resurrexit*

Handwritten musical score for Soprano and Bass. The Soprano part begins with the lyrics: *resurrexit*. The Bass part begins with the lyrics: *resurrexit*

Handwritten musical score for Soprano and Bass. The Soprano part begins with the lyrics: *resurrexit*. The Bass part begins with the lyrics: *resurrexit*

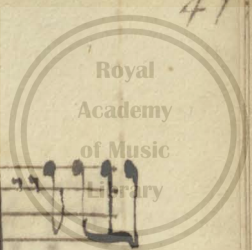


Handwritten musical score for five staves. The lyrics are in Latin and include:

... cum sedet sedet ad dexteram Pa ... trij sedet sedet
cendit in celum sedet sedet ad dexteram Pa ... trij sedet sedet
cendit in celum sedet sedet sedet sedet ad dexteram
cendit in celum sedet sedet sedet sedet
... lu sedet sedet sedet sedet

Handwritten musical score for five staves. The lyrics are in Latin and include:

... & iterum venturum est cum glo ... ria
... & iterum venturum est cum glo ... ria
Pa ... trij & iterum venturum est cum glo ... ria
Pa ... trij
... cum glo ... ria gloria



gloria judi care viros & mor- - - tuos & mor- tuos cujus regni non non non non non erit non

gloria judi care viros & mor- - - tuos & mor- tuos cujus regni non non non non non erit non

gloria judi care viros & mor- - - - - tuos & mor tuos cujus regni non non non erit non

gloria judi care viros & mor- - - tuos & mor- tuos cujus regni no no no no erit no erit

care vi-ros & mor- - - tuos & mor- - - tuos cujus regni no no no no erit no erit

6/4 4# 6 4# 6 7/6 4# 6 7/8

Largo

erit non erit non erit fi- - nis Qui ex Patre Fili o- - - - - proce - - - - -

erit non erit non erit fi- - nis Qui ex Patre Fili-

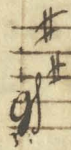
erit non erit non erit fi- - nis

no erit no erit fi- - nis & in spiritu sanctu Domini & vivificantem

6/4 4# 6 4# 6 7/6 4# 6 7/8



dit proce ----- *dit*



dit proce ----- *dit*

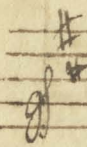
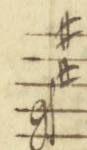


766 56

Qui cū Pa

trē & Filio

simul ado ra



tur & conglorificatur qui loquitur lo cutur est per prophē



Handwritten musical score on five staves. The lyrics are in Latin and include:
 & unā sanctā sanctā catholicā & Apostolicā & Apostolicā Ecclesiā confite
 & unam sanctā & Apostolicā & confite
 & unam sanctā sanctā catholicā & Apost
 & unā sanctā sanctā catholicā & unā sanctā sanctā catholicā & apostoli- cam ecclesiā.
 & unā sanctā sanctā catholicā

Handwritten musical score on five staves. The lyrics are in Latin and include:
 or unū Baptisma in remissionem peccato- rū
 resurrectio-
 resurrectio-
 mor- tu- o-
 et ex- pecto

Handwritten musical score for a vocal ensemble, featuring six staves. The lyrics are in Latin, with some words in German script. The notation includes various musical symbols such as notes, rests, and clefs.

Lyrics (from top to bottom):

- ... nem mor-tu-o-rum
- ... nem mor-tu-o-rum
- ... nem mor-tu-o-rum
- ... nem mor-tu-o-rum
- ... nem mor-tu-o-rum
- ... nem mor-tu-o-rum

Other markings include "et ex-pec-to", "mor-tu-o-rum", and "re-sur-re-cti-o".

Handwritten musical score for a vocal ensemble, featuring six staves. The lyrics are in Latin, with some words in German script. The notation includes various musical symbols such as notes, rests, and clefs.

Lyrics (from top to bottom):

- ... vi-ta ven-tu-ri sae-cu-li sae-cu-li vi-ta ven-tu-ri sae-cu-li
- ... vi-ta ven-tu-ri sae-cu-li amen
- ... vi-ta ven-tu-ri sae-cu-li amen
- ... vi-ta ven-tu-ri sae-cu-li amen
- ... vi-ta ven-tu-ri sae-cu-li amen
- ... vi-ta ven-tu-ri sae-cu-li amen

Other markings include "allegro allegro", "lam", and "6".



men A - - - - men a men a - - - - - men a

men a - - - - - men a - men

men a - - - - - men a - men a - - - - - men a

men a - - - - - men a - - - - - men a

men a - - - - - men

men vitā venturi sce - - - culi
sce - - - culi amen vitā venturi venturi / sceculi ven

vitā venturi sce - - - culi vitā venturi venturi / sceculi ven

men vitā venturi sce - - - culi vitā venturi sce - - - culi venturi / sceculi venturi ven

men vitā venturi sce - - - culi vitā venturi sce - - - culi venturi

vitā venturi sce - - - culi amen vitā venturi sce - - - culi / sceculi vitā ven -



turi seculi amē amen a - - - - men a - - - - men A - - - - - men amen a - men

turi seculi amē amē a - - - - men a - - - - men a - - - - - men a - men

turi seculi amē amen a - men a - - - - men a men a men a - men a - men.

seculi amē amē a men a - - - - men amen a - - - - - men a - men

turi seculi amē amen a - - - - men a - - - - men a - - - - - men a - men

Largo

Sanctus sanctus Dominus Deus Sa - baoth pleni sunt coeli pleni sunt coeli

sa - - - - - tus

sa - - - - - nc - tus sanctus Domi - Deus Sa - baoth pleni sunt coeli pleni sunt coeli et terra

sa - - - - - nctus pleni

sa - - - - - nctus pleni

[illegible]

Handwritten musical score for "Miserere nobis" in G major, featuring five staves with vocal parts and figured bass. The score is written on aged, yellowed paper with five-line staves. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the staves, and the music is composed of various note values including minims, crotchets, and quavers, with some rests. The piece concludes with a double bar line and a final cadence symbol. The bottom staff includes figured bass notation (6, 9, 6, 9, 5, 7, 6) and a sharp sign (#) above the final measure.



Al-le-lu-jah alle-lu-jah. Al-le-lu-jah alle-lu-

Alle-lu-ja al-le-lu-ja

6 6^b 43 6 6^b 43 6 6^b 43

jah - - - al-le-lu-jah alle-lu-jah al-le-lu-jah alle-lu-jah alle-lu-jah

Alle-lu-ja Al-le-lu-ja. Alle-lu-ja alle-lu-jah Al-le-lu-ja Al-le-lu-ja

6 6^b 43 6 6^b 43 6 6^b 43

Jubilat jubilat jubilat Eccelesi-a jubilat jubilat

jubilat x x eccelesi-a

6 6^b 43 6 6^b 43 6 6^b 43

jubilat eccelesi-a can-ni-te-cum la-hi-a alle-lu-

jubilat x x eccelesi-a can-ni-te

43 6 43 6 43 6 43



ja alle-lu-ja Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja

cum la-ti-ti-a Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja

Al-le-lu-ja Dum saluator noster dum saluator noster surrexit victor

ja alle-lu-ja

Inferri.

dum Christi de morte dum Xlum de morte triumphan

alle-lu-ja al-le-lu-ja al-le-lu-ja al-le-lu-ja

== tem aspi-ci-mus Alle-lu-ja alle-lu-ja alle-lu-ja

ja Allelu=ja Allelu=ja Allelu=ja Allelu=ja Allelu=ja Allelu=ja Allelu=ja

ja Allelu ja Allelu=ja Allelu=ja Allelu=ja Allelu=ja Allelu=ja Allelu=ja

sur re. xit sur re. xit Christus in jubilatione & Dominus

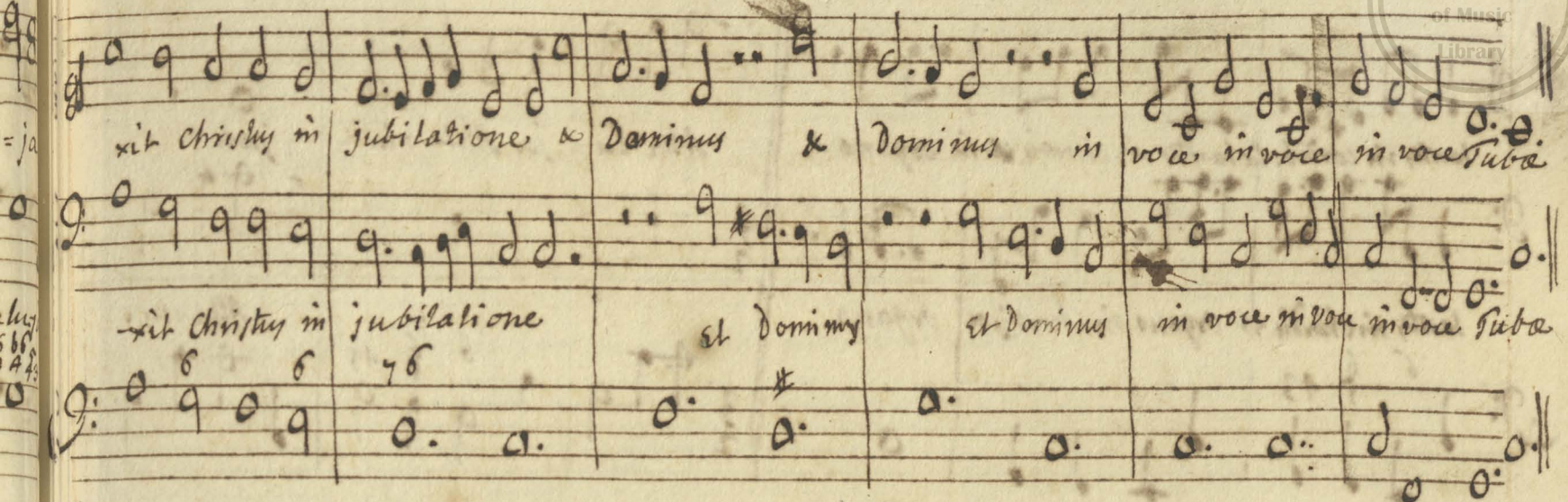
et Dominus in voce in voce in voce Tuba sur re. xit sur re.

=xit sur re. xit sur re.

re. xit Christus in jubilatione sur re.

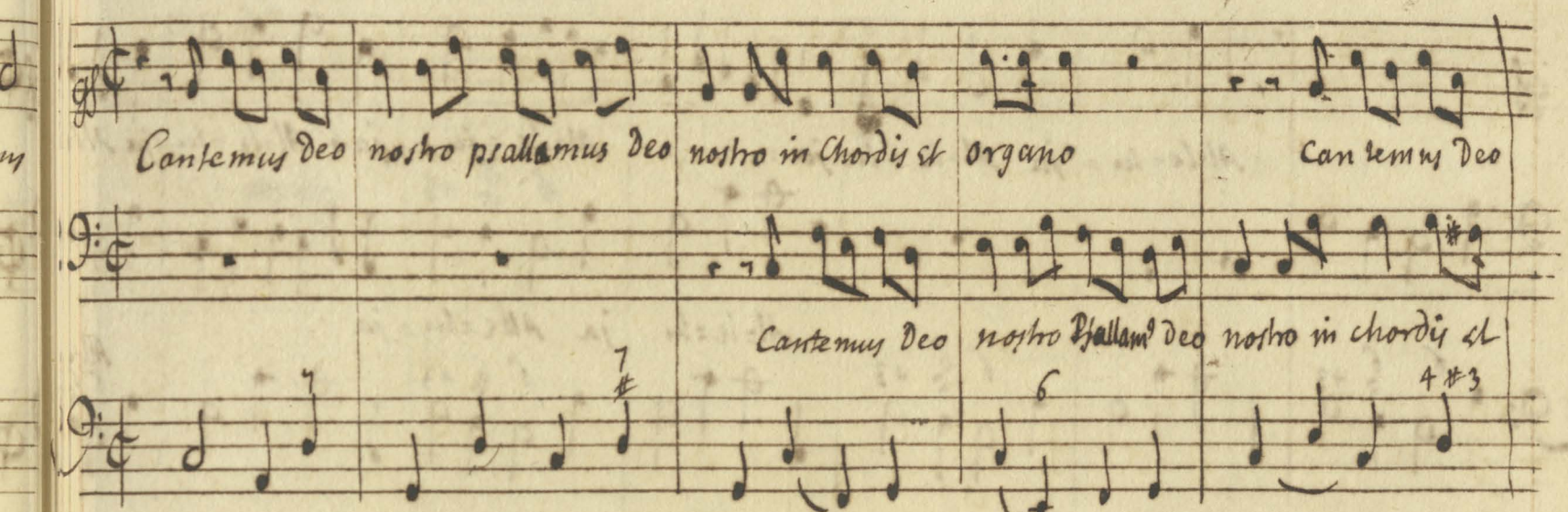
xit christy in jubilatione & Dominus & Dominus in voce in voce in voce Tuba

xit christy in jubilatione et Dominus et Dominus in voce in voce in voce Tuba



Cantemus deo nostro psallamus deo nostro in Chordis et organo

Cantemus deo nostro psallamus deo nostro in chordis et



nostro psallamus deo nostro in chordis et organo

in citharis cantantes in cordibus letantes in

organo

Cantemus deo nostro psallamus deo nostro in Chordis et organo



Chordis et organo

in citharis cantantes in chordis et organo in citharis can -

citharis cantantes in cordibus letantes in chordis et organo

in citharis cantantes in cordibus let



tante, in cordib: la tante, in choro et in organo Alle lu- ja Al-le = lu- - jah

tante, in choro et organo in choro et organo Alle = lu =

6 6 43 6 6 43

Al-le = lu = ja Al-le = lu = ja : Al-le = lu = jah Al-le = lu = ja Alle

Al-le = lu ja Alle = lu = ja Alle

6 6 43 6 6 43 6 6 43 6 6 43

lu = ja Al-le = lu = jah Alle = lu = ja Al- - - le lu jah

lu ja Alle = lu = ja Alle lu jah Alle - - lu - jah

43 6 6 43 6 6 43 6 6 43

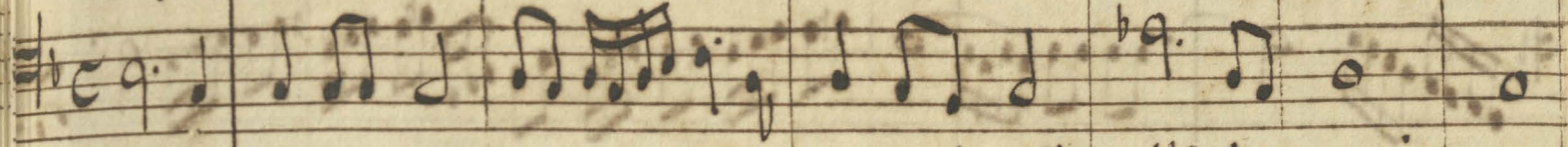
[Faint musical notation and text on empty staves]

madrigals

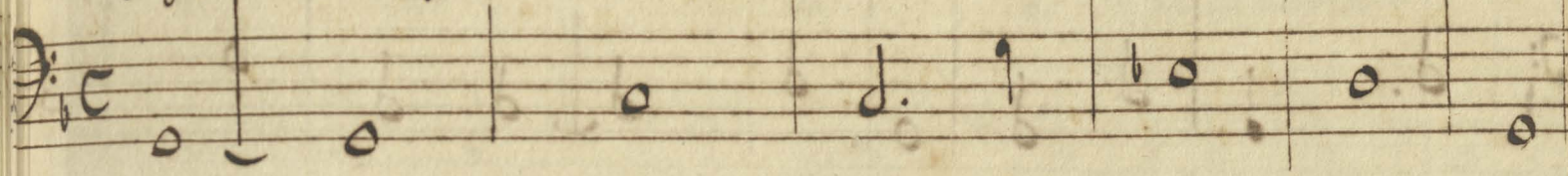
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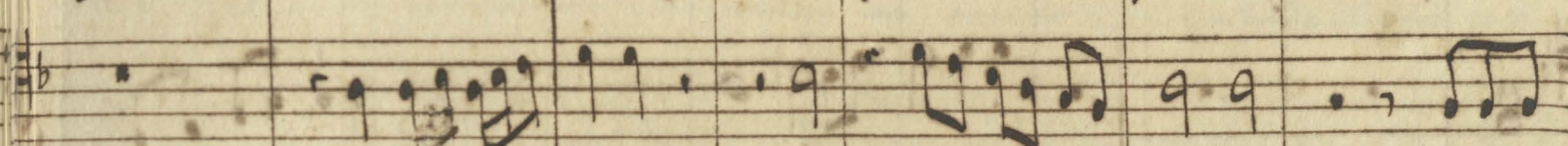
Langu al vostro languir, lan = - - - gu al vostro languir l'Anima mi - - - = - - - a



Langu al vostro languir lan = - - - gu al vostro languir l'Anima me = - - - a



e di - - - - - co Ah! Ah! fori a si cocente pene tua ferita - - -



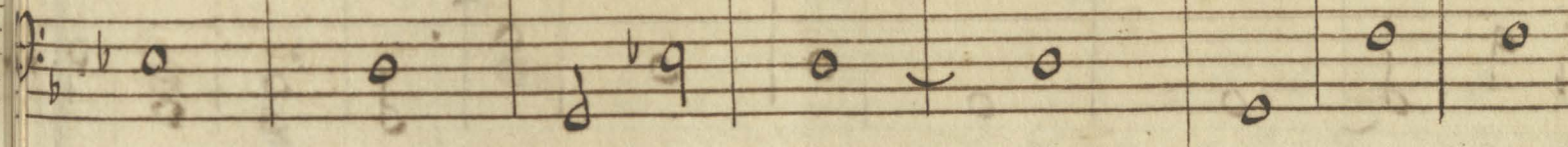
e di - - - - - co Ah fori a si cocente pe ne tua feri



la me = - - - - - na o - - -



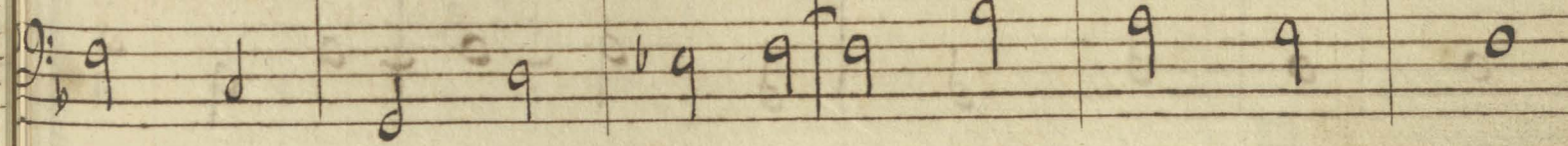
ta la me = - - - - - na o - - -



Anima d'Amor anima d'Amor oppo rubell- - - - - la



Anima d'Amor anima d'Amor hop-po rubel- - - - - la



0 - - - - - anima d'Amor trop - - - - - po n

0 - - - - - anima d'Amo - - r trop - - - - - po n

la Quanto me glio vi fo-ra provar quel car ardor provar

la Quanto meglio vi fora provar quel car ar dor

dor che vi fa bel - - - - - la che quel che vi sco - - - - -

che vi fa bel - - - - - la che quel che vi sco lo - - - - -

- - lo - - ra perche non piace alla mia sor - - te ch'io - - - - - ar - - - - - da

- - - - - ra perche non piace alla mia sor te ch'io - - - - - ar - - - - -

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include:

ar - - - - - da ar - - - - - da e voi e voi

= da ar - - - - - da ar - - - da del vostro foco

del mi o ar - - - - - da del vostro foco e

ar - - - - - da del vostro foco

voi - - - - -

e voi - - - - -

del - - - - - mi - - - - -

del - - - - - mi - o

The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and some staining.

(Lapidabant Stephanū)

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La — pi — da — bant Ste — — — — — phanū Ste — — — — — phanū

La — pi da bant Ste — — — — — phanum Ste — — — — — phanum ste — phanum

La — — — — — pi da bant Ste — — — — — phanū Ste — — — — — phanū la — — — — — pi da bant Ste

La — — — — — pi da bant Ste

La — — — — — pi — da — bant Ste — — — — — pha num — — — — — in vo can tem & di cen

La — — — — — pi — — — — — da — bant Ste — — — — — — — — — — — phanum

phanum Ste pha — num in vo can tem et di

phanum in — vo — can tem et di cen — — — — — tem & di cen

tem & di — cen — — — — — tem in — vo — can tem

vo can tem et di — cen — — — — — tem in vo can tem et di cen — — — — —

cen — — — — — — — — — — — tem in vo can tem et di cen — — — — — tem

tem in vo can tem et di cen — — — — — tem & di cen — — — — — — — — — — — tem

(Lapidabant Stephanum)

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& dicen - - - - - tem Do-mi-ne Je - - su Chris - - - - - te Je - su

tem et di cen tem Domi-ne - - Do - - mi - ne Je - - su Chris-te accipe spi

& dicen - - - - - tem Do-mi-ne Je - - su Chris - - - - - te ac -

et di cen - - - - - tem Do - - mine Je - su Chris-te acci

Chris-te ac-ci-pe spi ritum me - - - - - um spi ritum me -

ritum me um spi - ri - tum me - - - - - um spi - ri - tum me - - - - - um spi ri

- cipe spi - ri - tum me - - - - - um acci - pe spi - ri - tum me - - - - - um spi ritum me - -

pe spi ri tum me - - - - - um acci pe spi ritu me - -

um & ne statu as illis hoc pecca - tum et

tum me - - - - - um & ne statu as il - lis hoc pecca - - - - - tum

um & ne statu as illis hoc pecca - - - - -

- um spi ritum me - - - - - um & ne statu as illis hoc pecca -

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ne statuas illis hoc pecca-tum & ne statuas il- - - - - lis hoc pec-ca-lum
& ne statuas il lis hoc pecca- - - - - tum
- - - tum hoc pecca- tum & ne statuas illis hoc peccatum.
tum et ne statuas il-lis hoc pec-ca-tum

& cum hac dixit - - - - - et ob-dor-mi-vit in do- - - - -
& cum hoc dixit - - - - - et obdormi-vit in do- - - - -
& cum hoc dixit - - - is-et obdormi-vit in do- - - - - mi no obdormi-vit in do-
& cum hoc dixit - - - et ob-dormi-vit in do- - - - - mi no

no - - - ob dormi-vit in do - - - - - mi no
- no ob dormi-vit in Domino in do - - - - - mi no obdormi-vit in do - - - - - mi no.
- - - mi no ob-dor-mi-vit in do - - - - - mi-no obdormi-vit in do - - - - - mi no
Obdormi-vit in do - - - - - mi no in do - - - - - mi no in do - - - - - mi no.

(Udite amanti)

Rosette

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udite' amanti udite udite mera

Udite' amanti udite udite meraviglia dolcissima d'a more udite' Amanti udite udite mera

udite' Amanti udite udite mera viglia dolcissima d'a more udite Amanti udite udite mera

Udite' Amanti udite udite meraviglia dolcissima d'Amore

viglia dolcissima d'Amore

la mia vita il mio core quella donna già tanto sospirata e

viglia dolcissima d'Amore

viglia dolcissima d'Amore

la mia vita il mio core quella Donna già tanto sospirata e tanto mi

tanto in van brama

e fatta a-man-te la mia

la mia vita il mio core quella donna già tanto sospirata e tanto in van brama la

fatta a-man-te la mia vita il mio core quella Donna già tanto sospirata e tanto in van brama

van bra-ma-ta

la mia vita il mio core quella

(Udite amanti)

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vita il mio core quella Donna già tanto sospirata e tanto in van bramata e fatta aman-
ta -
e fatta a-man-te e fatta e fatta aman-
Donna già tanto sospirata e tanto in van bra-ma-ta e fatta a man-

te
te
Quella e fatta a man-ti
ga - - - - - ce quel-la
le
Quella che fugia tanto cruda quanto bel-la

cruda
Quella fuga - - - - - ce
fugia tanto cruda quanto bel-la
Quella che fugia tanto cruda quanto bel-la
Quella fuga - - - - - ce

Quell-a quella che fugia tanto cruda quanto

Quella fuga — — — — — ce Quel - la

Quella fuga — — — — — ce Quel - la

Quel - la quella che fugia tanto cruda quanto

bel - la quella che fugia tanto cruda e fatta a man - te

Quella quella quella quella

Quella che fugia tanto cruda quella quella

bell a quella che fugia tanto cruda quella quella e fatta a man - te

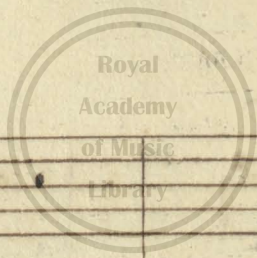
quella quella e fatta a man - te ed io il tuo cor la mia vita il tuo de - si - o ed

quella quella e fatta a man - te ed io il tuo cor la sua vita il suo de - si - o ed

fugia tanto cruda e fatta a man - te ed io il tuo cor la mia vita il tuo de - si - o ed

Quella quella e fatta a man - te ed io il tuo cor la mia vita il tuo de - si - o ed

(Udite amanti)



I-o il tuo cor la sua vita il suo de- si-o il suo de- si-o

I-o il tuo cor la sua vita il suo de- si-o il su de- si-o

I-o il tuo cor la sua vita il suo de- si-o il su de- si-o ed I-o il tuo cor la sua vita

I-o il tuo cor la sua vita il suo de- si-o il suo de- si-o.

meraviglia dolcissi- ma d'amo re

meraviglia dolcissi- ma d'amo- re

cor la sua vita il de- si- o

ed I-o il tuo cor la sua vita il suo

meraviglia dolcissi ma d'amo- re

meraviglia dolcissi ma d'amor- e la mia vita il mio core

meraviglia dolcissi ma d'a- mo re la mia vita il mio core quella donna

cor la sua vita il de- si- o

la mia vit' il mio core quella donna

meraviglia dolcissima d'amore

quella donna



quella fugace quella quella e fatta a mante ed io il suo cor

tanto sospirata quella fugace quella e fatta a man-te la sua

tanto sospirata quella fugace quella quella e fatta a man te la sua vita la sua

tanto sospirata quella quella e fatta a man-te il suo cor

la sua vita la sua vita il suo de - si - o

vita il suo de - si - - o io il suo cor la sua vita il suo cor la sua

vita il suo de - si - - o

ed io il suo cor il suo cor la sua vita il suo de - si - o

ed io ed io ed io il suo de si - o

vita il suo de si - o la sua vita ed io il suo de - si - - o *Rovetta*

ed io ed io ed io il suo de - si - - o

il suo cor ed io il suo de - si - o

Andante

Salve Regina a3 con 2 violini e BV.

(allegro vivace)

Salve Salve Salve Re-gi-na Regina mater mi-se-ri-cordi-æ

Salve Salve Salve Regina Regina mater mater mi-se-re cor-di-æ

Salve Salve Salve

Regina mater mater mi-se-re-cordi-æ

Regina Mater mater mi-se-re-cordi-æ

Regina Regina mater mater mi-se-ri-cor-di-æ.

vita vita - vita du-bi-cedo

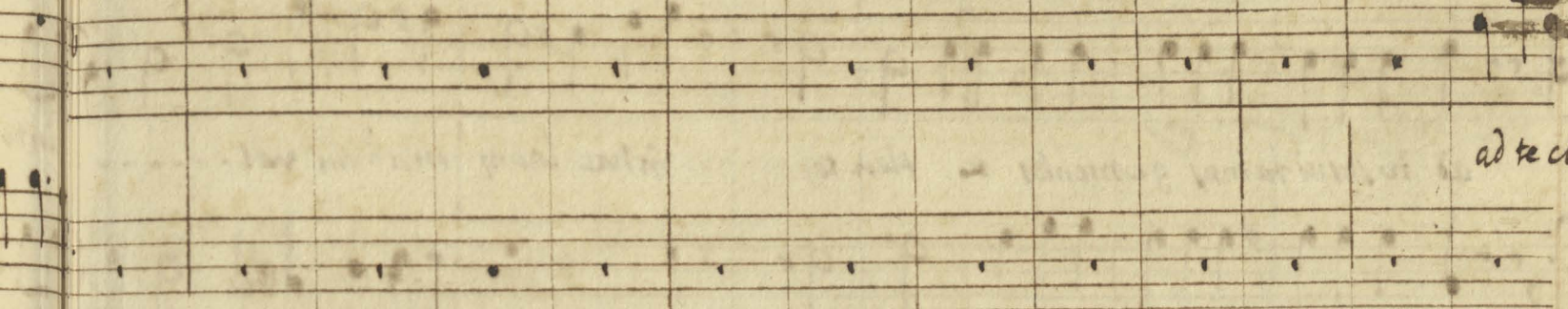
vita vita vita du-



ndin

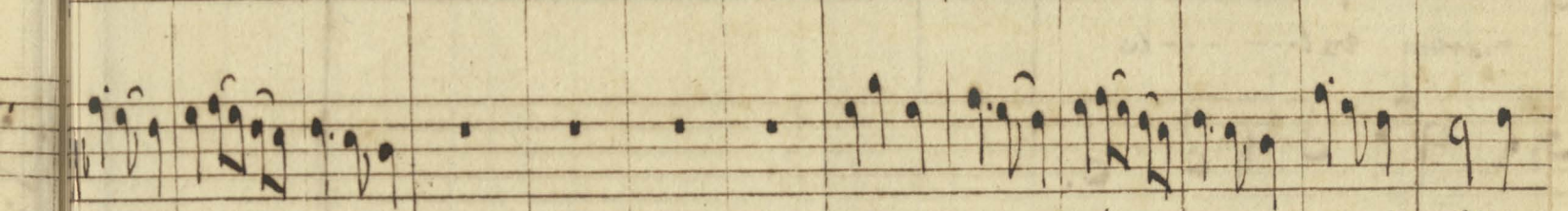
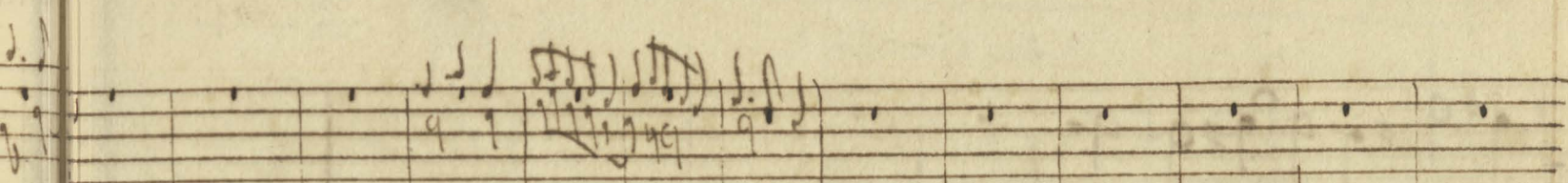
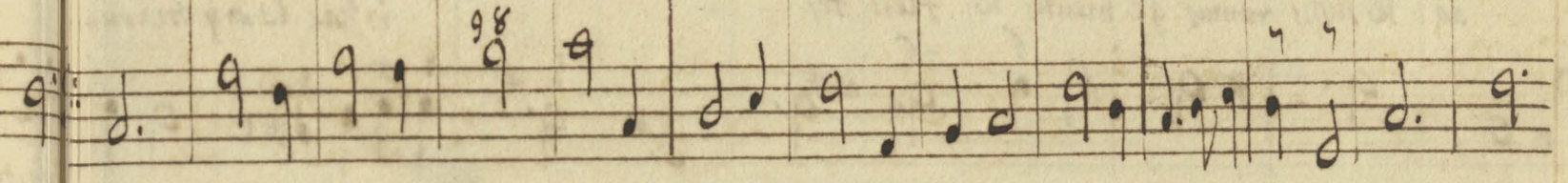


cedo et spes nostra nostra sal - - - - - ve



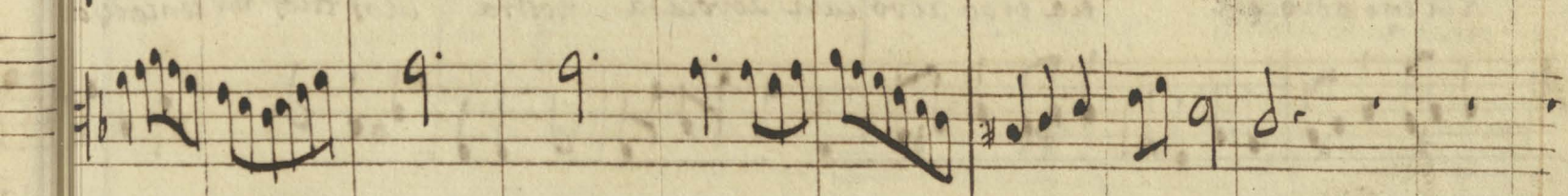
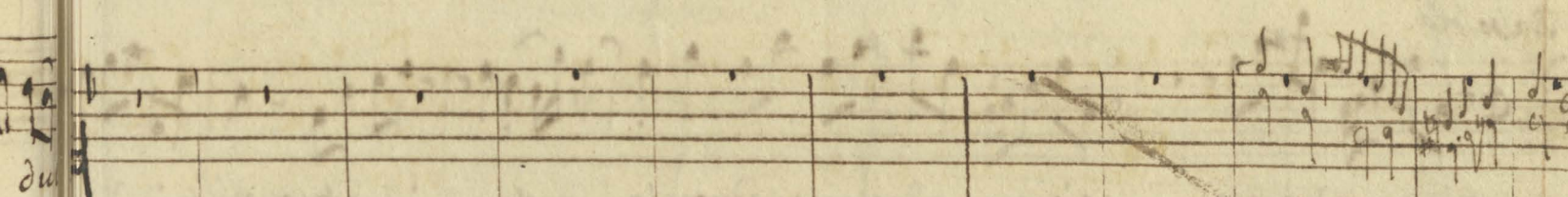
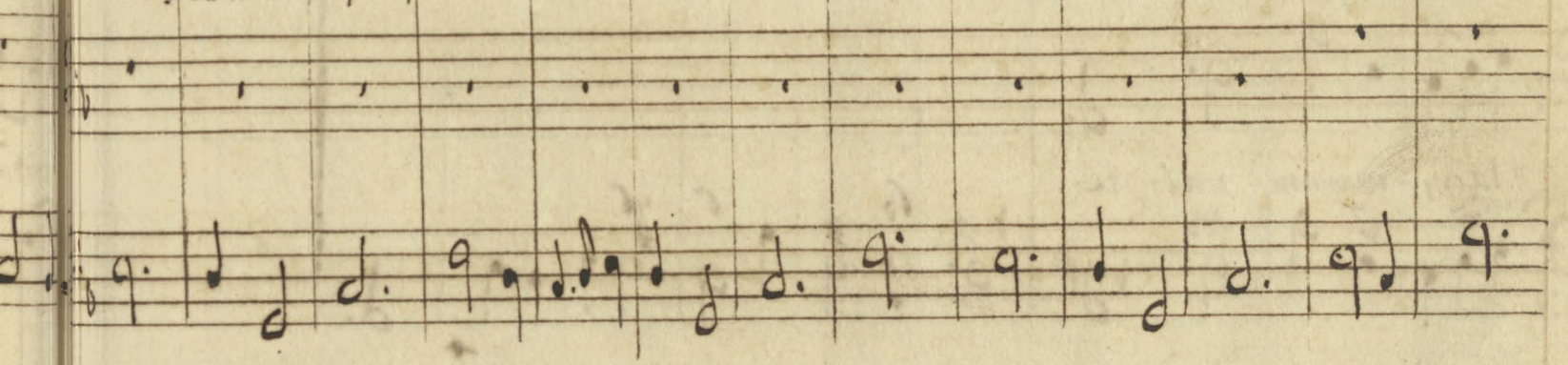
ad te cla

alve

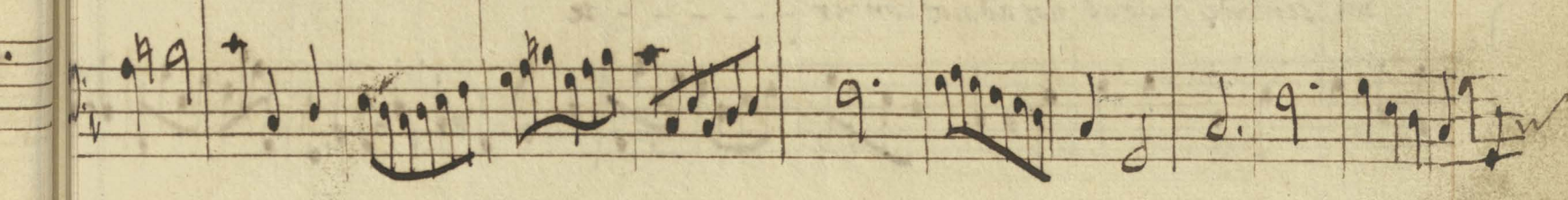
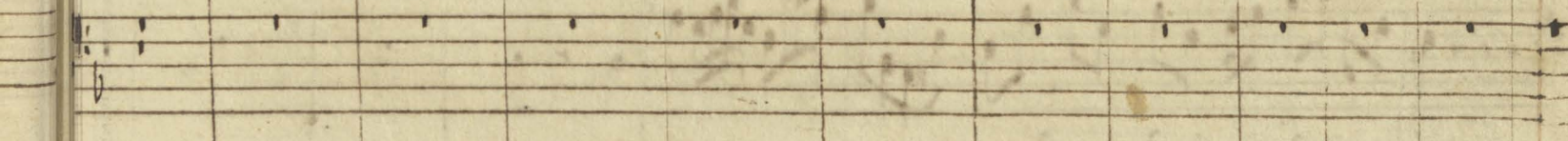


manus clamamus exules

ad te clamamus clamamus exules exules filii



a - - - - - ve



455 f. 2. 5

Largo

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ad te suspi ramus ge mentes & flen tes in hac lacry ma rum in hac lacry

marum val le lacry marum val le

Basso solo

eia ergo advo cata advo cata nostra illos tuos mi sericordes ocu

mi sericordes ocu los ad nos con ver te

2. Largo

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et Jesu benedictu benedictu fructu ventris tui nobis post hoc exilium osten -

et Jesum benedic - - tum fructu ventris tui

osten -

O clemens o pia

O clemens o pia o -

O clemens o pia

O clemens o pia o -

O clemens o pia

O clemens o pia o

dulcis virgo ma ri - a o clemens o pia

O clemens o pia o - dulcis virgo mari a

dulcis virgo ma ri - a o clemens o pia

O clemens o pia O dulcis virgo mari - a

dulcis virgo ma - ri - a o clemens o pia

O clemens o pia O dulcis virgo mari - a

allegro

Voces lata voces ca nora voces lata voces ca nora

Voces lata voces ca no re voces lata voces ca no re

O be joyful in Gd al ye Land

lato cantico ju bi la nato cantico ju bi la

joy ho - nar of his m. mabe

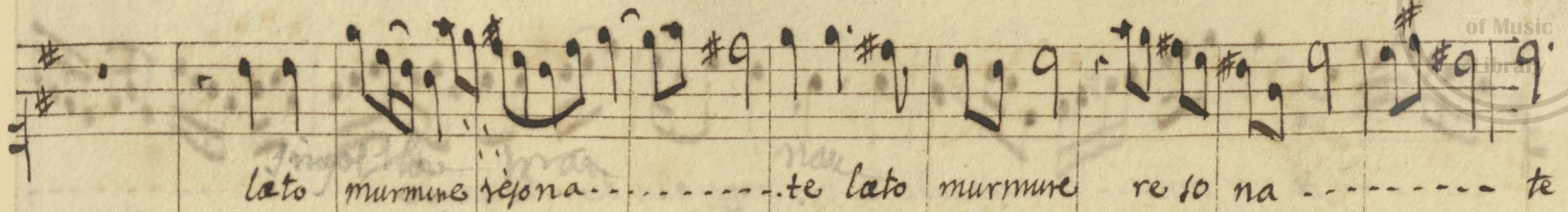
te jubila te O be joyful in Gd al ye Land mabe

te O be joyful in Gd al ye D mabe in mabe

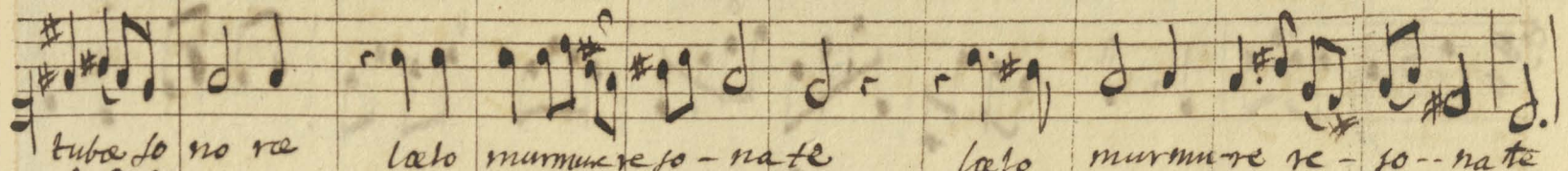
76 76 76 76 76 76 76

canhico re so - na - te tuba dulces tuba lo nora

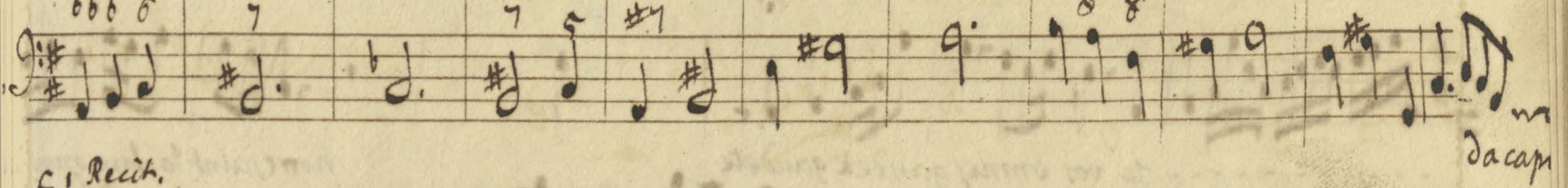
te 668 Tuba lata



lato murmure reſona ----- te lato murmure re ſo na ----- te

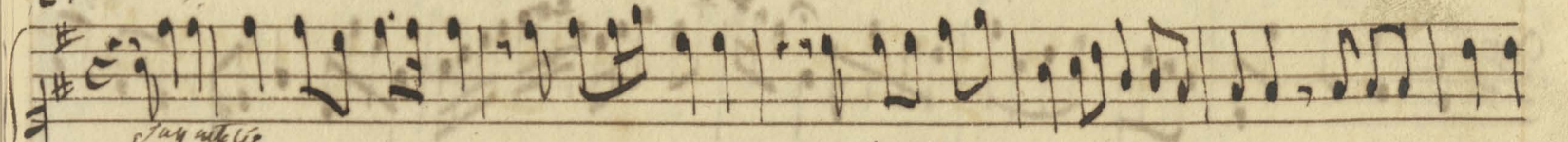


tuba ſo no re lato murmure ſo - na te lato murmure re - ſo - na te



C. Recit.

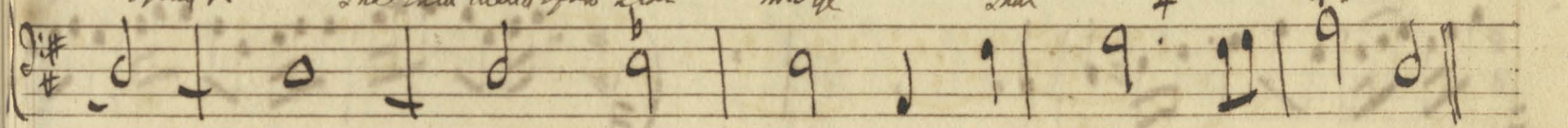
Da capo



Latare mater ecclesia erumpet & clama quo tales gloriæ emittet parthi in quoniam plausus

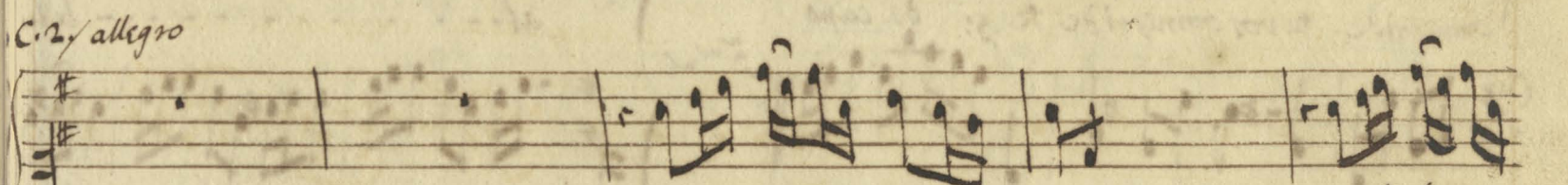


exultat calum gaudet tellus jubilat orbis in feſtinitate Sanctiſſimæ Virginis Mariæ



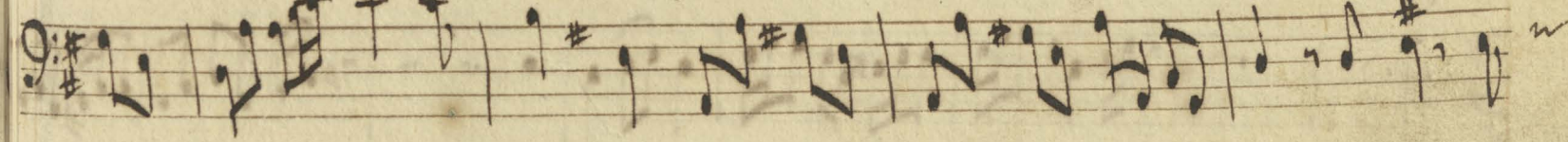
canite Tuba vos omnes clamate

canite Tuba vos



omnes clamate in tanta letitia omnes gaude

gaude



te vos omnes gaudete vos omnes gau de te gaudete

te vos omnes gaudete gaudete

horrescunt lachryma omnes

tate jubilant aethera omnes ri-dete jubilant aethera omnes ri de te vos

omnes ride te vos omnes ride te, 5: da capo

allegro

al-

lelu

al-

lelu

ja. al. leluia al.

ia al. lelu-ia al.

lelu ia al-le-lu-ia

lelu ia al-le-lu-ia

al-le-lu-ia al-le-lu-ia al-le-lu-ia

al-le-lu-ia al-le-lu-ia al-le-lu-ia

piano forte

le-lu-ia al-le-lu-ia

le-lu-ia al-le-lu-ia

andante

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Unde liquidi cristalli Unde liquida Chris

talli prope ra te

propera

. te

labes ani-mae purgate nem ad ventu eterni amoris umbra fit an

liqui erro ris antiqui erro ris umbra fit antiqui erro ris

LXXI² or for me

Semper vivo in aspera pat na

Semper vivo in aspera pa

na et diu

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Chris
du ris si ma ca te
ma ca te
na me non ces sat fa ti ga re me non
na non me cessat sat fa ti ga re
cessat fa ti ga re me non
non me cessat fa ti ga re
cessat fa ti ga re
non me cessat fa ti ga re
Basso laret



et si pane ducant me luci se rence sunt a mare et non a mare et non a

ma re

Ritornello *semprevivo da capo: a 2 Voc.*

Fortunata anima pia qua in similes accentus pronumpendo de vata, hoste & orbe derito dig

fil numera ri in Pa-ra-di-to

allegro
venite venite 1. 1. 1. vos gemma diadema texete cantando 1. plaudete
venite 1. 1. 1. vos gemma diadema texete plaudete 1. 1.

tando vos musica Tuba cantando 1. plaudete cantando vos mus. T. vos musica Tu--ba

tando vos mus. Tuba plaudete 1. cantando plaudete vos Mus. Tuba vos musica Tu--ba

ame aludentes ad astra levate in can----- di da mbe in can-----

di da mbe

venite remite . . . venite vos gemia diademate ete cantando 1.

plaudete 1.

plaudete cantando vos musica Tuba cantando 1. 1. plaudete vos Mus. Tuba vos musica Tu--ba

1. cantando vos Mus. Tuba plaudete 1. cantando plaudete vos m

la Ragon m'astica



Concerto grosso.

Musical notation for the first system, featuring a treble clef and a 3/2 time signature. The notation includes various note values and rests, with some notes beamed together.

Amore idegno

Musical notation for the second system, featuring a treble clef and a 3/4 time signature. The notation includes various note values and rests, with some notes beamed together.

La Ragon m'astica - cura ch'al fin vince.

Musical notation for the third system, featuring a treble clef and a 3/4 time signature. The notation includes various note values and rests, with some notes beamed together.

La Ragon m'astica cura ch'al fin vince ro, la Ragon m'astica cura ch'al fin vince

Musical notation for the fourth system, featuring a treble clef and a 3/4 time signature. The notation includes various note values and rests, with some notes beamed together.

ro al cimento se fort'un guerrier si vedra si ve dra --- si ve-

Musical notation for the fifth system, featuring a treble clef and a 3/4 time signature. The notation includes various note values and rests, with some notes beamed together.

ro al ci-mento s'e fort'un guerrier al cimento s'e fort'un guerrier.

Con. grosso

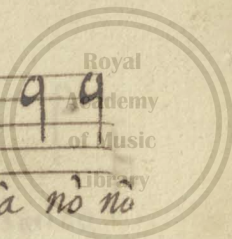
Musical notation for the sixth system, featuring a treble clef and a 3/4 time signature. The notation includes various note values and rests, with some notes beamed together.

dra al ci-mento si fort'un guerrier si vedra si vedra si vedra.

Musical notation for the seventh system, featuring a treble clef and a 3/4 time signature. The notation includes various note values and rests, with some notes beamed together.

se vedra si ve dra si ve dra si ve dra si vedra si vedra

Musical notation for the eighth system, featuring a treble clef and a 3/4 time signature. The notation includes various note values and rests, with some notes beamed together.



Rito- luto va lore te men za non ha nò nò
 Rito- luto va lore te men za non ha nò nò nò Rito
 nò nò nò nò nò Rito- luto va lore te men za non ha
 luto va lore te men za non ha Rito luto va
 non ha nò nò nò
 lore te men za non ha te men za non ha nò nò nò
 nò nò nò nò nò nò te men za non ha. Io le
 te men za non ha

4 3 9 8 7 4 3 7 0 5 4 3
 5 4 7 0 5 7 4 3 4 3

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian and include phrases like "palmè Jo gl' allori", "Tri onfi' have ro", "Jo le Palmè Jo gl' allori", "Tri onfi' have ro", "di costanza si", and "Ritornello". The notation includes various musical symbols such as notes, rests, and bar lines. A circular library stamp is visible in the upper right corner.

palme Jo gl' allori Tri onfi' have ro have ro have ro

Jo le Palmè Jo gl' allori Jo Tri onfi' have ro have ro

Jo le Palmè Jo gl' allori Jo Tri onfi' have ro have ro

Tri onfi' have ro

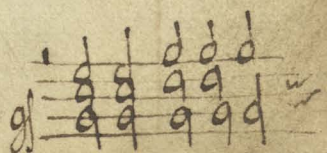
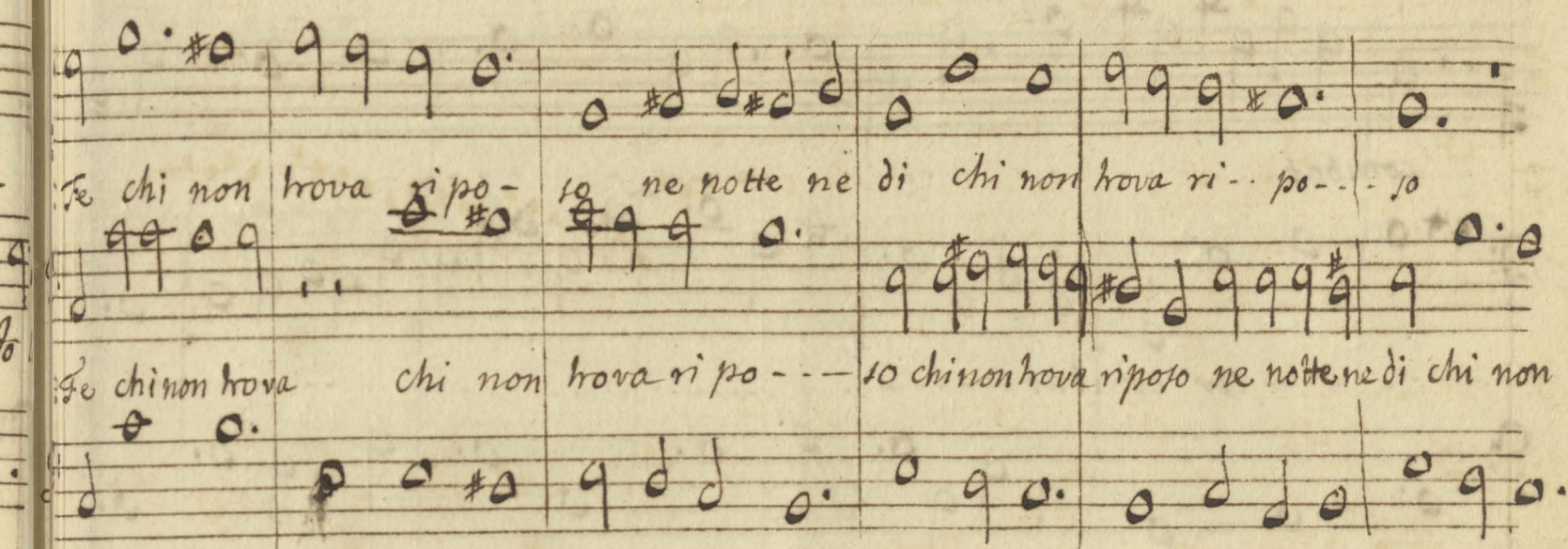
have ro have ro

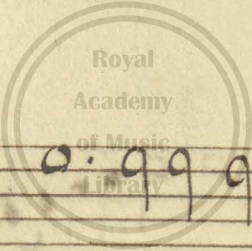
Jo le Palmè Jo gl' allori Jo Tri onfi' have ro have ro have ro Jo le Palmè Jo gl' allori Jo Tri onfi' have ro

Tri onfi' have ro

Ritornello

di costanza si





che noi sempre bra mando combat - - - - - ter co - H

che noi sempre bra mando combat - - - - -

combat - - - - -

- - - - - ter combat - - - - -

- - - - - ter co si volge-remò alla pugnà alla pugnà l'in trepi dò pié

- - - - - ter co H volgeremò alla

volge-remò alla pugnà alla pugnà alla pugnà l'intre - - - - -

pugnà alla pugnà l'in trepi dò Pie volgeremò alla pugnà alla pugnà alla



Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes, with some rests. The lyrics are written below the staff.

...pi do pie volgeremo alla pugna alla pugna l'intrepido pie ...

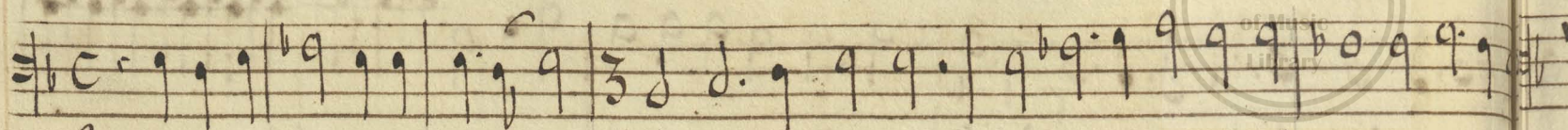
pugna l'intrepido pie l'intre ... pido pie l'intrepido

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes, with some rests. The lyrics are written below the staff.

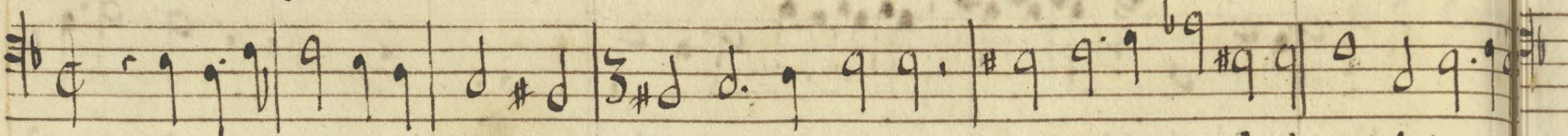
l'intrepido pie .

pie ... l'intrepido pie .

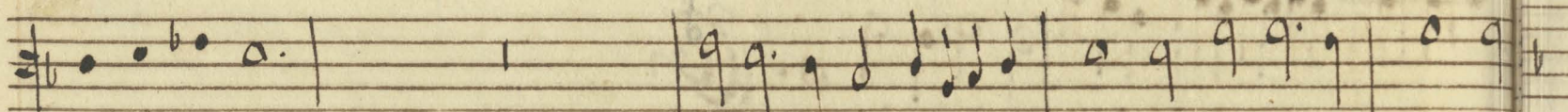
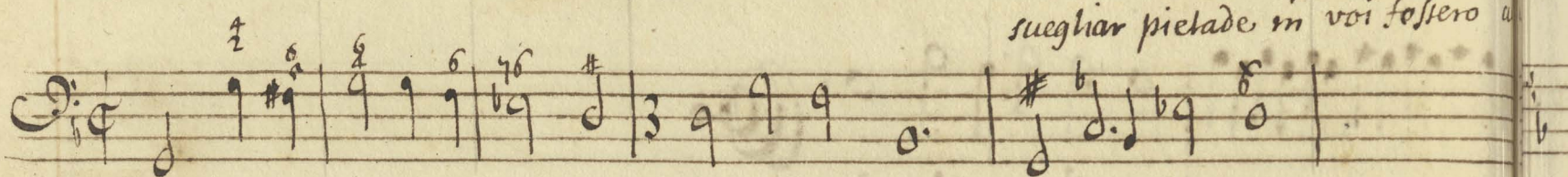
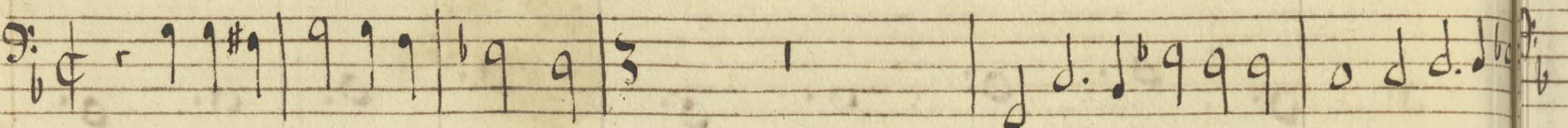
Alessandro Stradella.



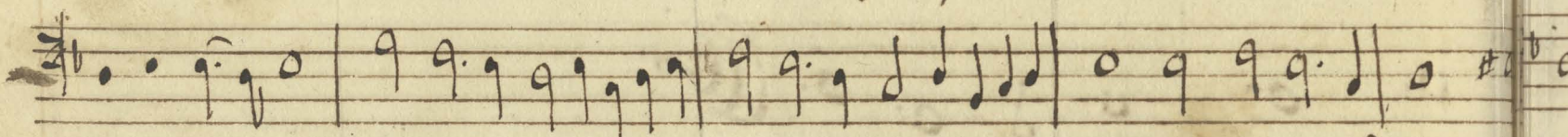
S'è i miei dogliosi ac-centi- suegliar pietade suegliar pietade in voi fossero al-



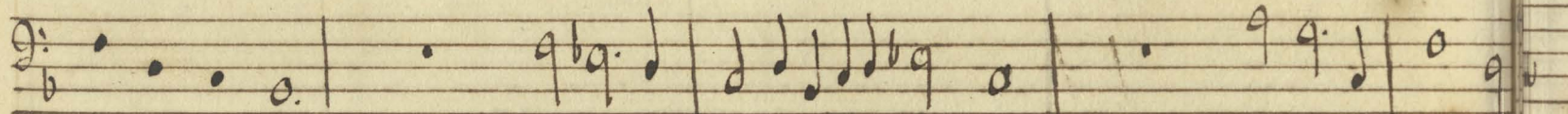
Se' i miei dogliosi accen- ti suegliar pietade suegliar pietade in voi fossero a



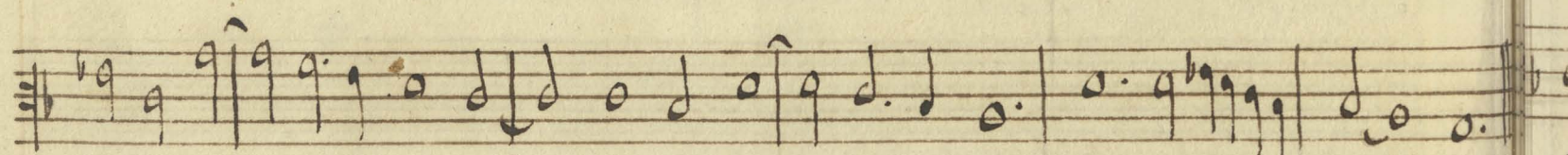
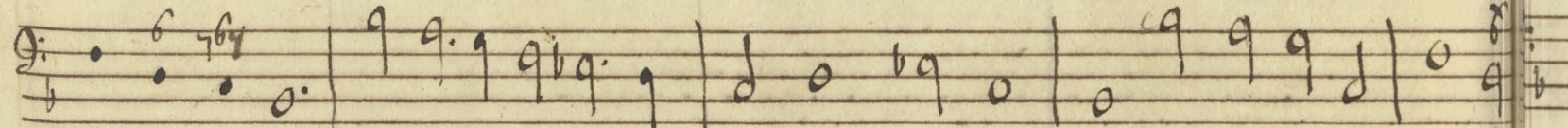
men possenti trarrei sì gran pia- - - cere dal mio do lor re



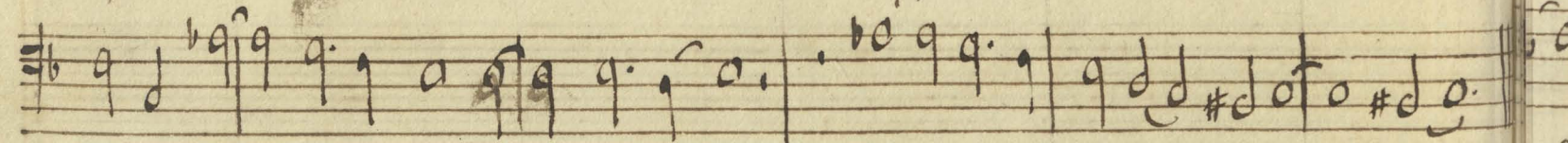
-men possenti trarrei sì gran pia- - - cere sì gran pia- - - cere dal mio do lor che



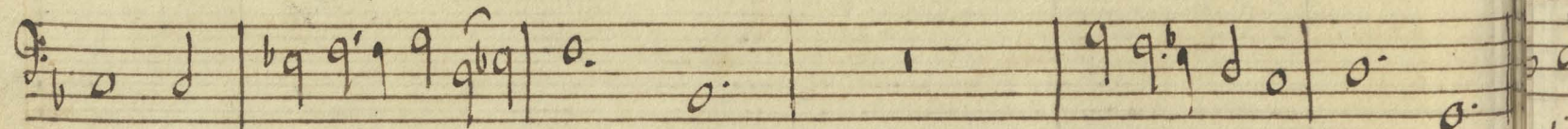
men possenti trarrei sì gran pia- - - cere dal mio do lor che



poi non mi potei do le re non mi potei do - - - le - - - re



poi non mi potei do - - le - re non mi potei do le - - - - - re



poi non mi potei do - le - - re non mi potei do le - - - re



ma più cresce il mio cordoglio perchè sempre in van mi doglio perchè sempre in van mi

ma più cresce il mio cordoglio perchè sempre in van mi doglio ma più

ma più cresce il mio cordoglio perchè sempre in van mi doglio

ma più cresce il mio cordoglio perchè sempre in van mi doglio

doglio ma più cresce il mio cordoglio perchè sem -- pre in van mi doo

cresce il mio cordoglio il mio cordoglio perchè sempre in van mi doglio

ma più cresce il mio cordoglio perchè sempre in van mi do-

ma più cresce il mio cordoglio perchè sempre in van mi do-

glio perchè sempre in van mi do-glio

o perchè sempre in van mi doglio

glio perchè sempre in van mi do-glio

o perchè sempre in van mi do-glio

à 3

A mante Gi-gante del lido Sican vedea Gala-tea con Aci ver-

A mante Gi-gante del lido Sican vedea Gala-tea con Aci ver-

A mante Gi-gante del lido Sican vedea Galate-a con Aci ver-

2010 scherzar - - - - - scherzar

2010 scherzar - - - - - scherzar

2010 scherzar - - - - - scherzar

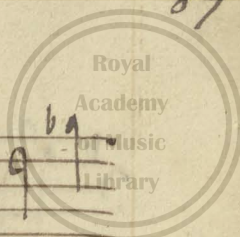
2010 scherzar - - - - - scherzar

zar di lontan et egli sdegnoso à pena il mirò che tutto crucio - - -

zar di lontan et egli sdegnoso à pen' il mirò che tutto crucio - - - - - 10

zar di lontan et egli sdegnoso à pena il mirò che tutto crucio - - -

zar di lontan et egli sdegnoso à pen' il mirò che tutto crucio - - -



so che tutto crucio - - - - - so così minacciò - - - - - co-

che tutto crucio - - - - - so così minacciò - - - - - co

so così minacciò - - - - - co

so così minacciò - - - - - co

si così minacciò - - - - - così così minacciò

si così minacciò - - - - - così così minacciò

si così minacciò - - - - - così così minacciò.

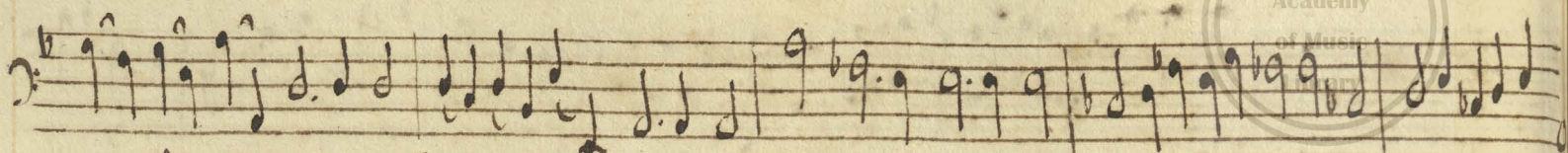
si così minacciò - - - - - così così minacciò.

U dite udite o cielo o mar odi noiosa terra et tu Stige profondo il mio giurar.

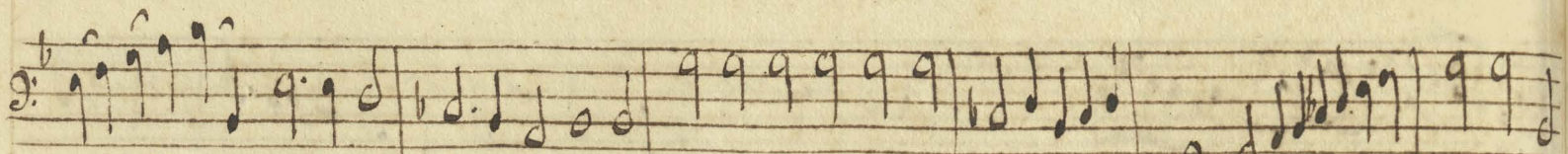
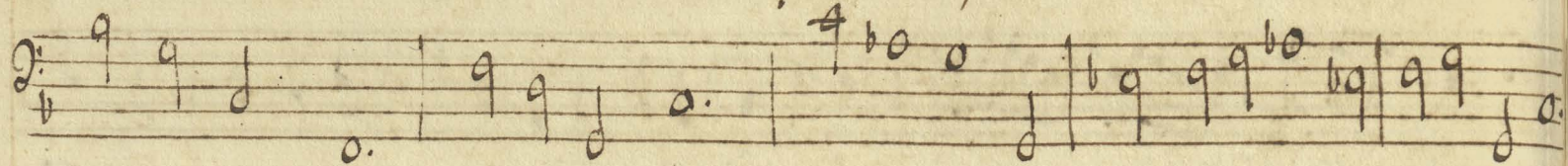
U dite udite o cielo o mar odi noiosa terra et tu Stige profondo il mio giurar.

Sio non uccido quel Aci infido - l'empio Cupido m'accenda - più

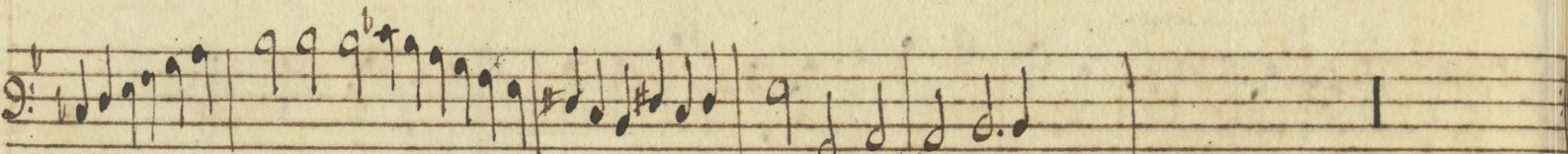
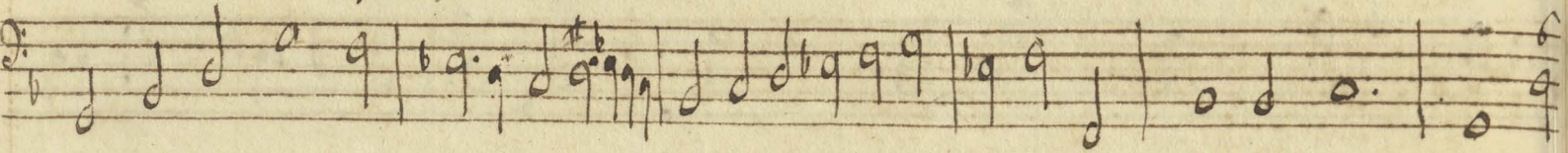
Sio non uccido quel Aci infido - l'empio Cupido m'accenda - più



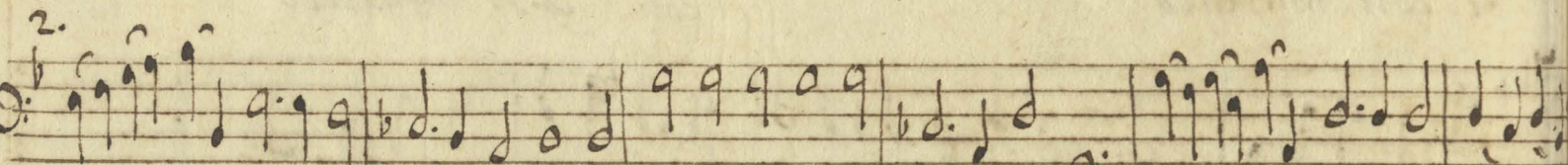
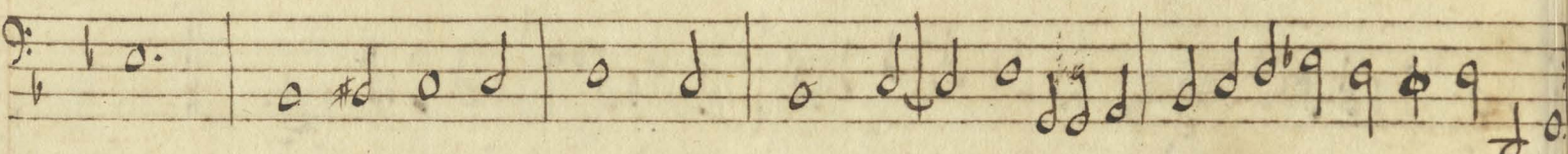
farò ri-solvere farò risolvere quell'aci in polvere se lie... to se lieto... fu



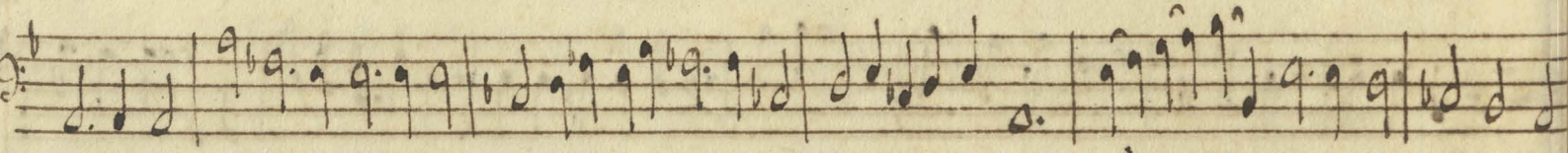
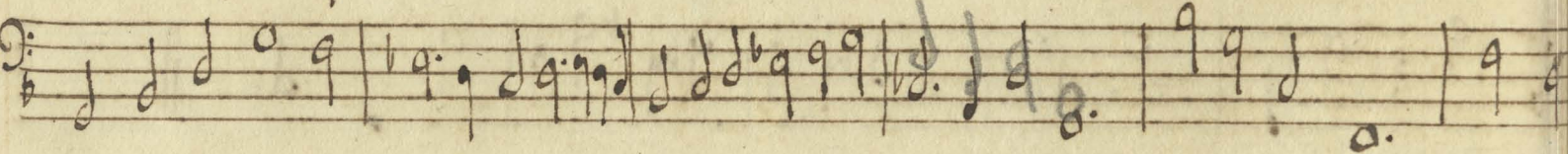
sìo non uccido quell'aci infido L'empio cupido m'accenda... più m'accen- - - da m'



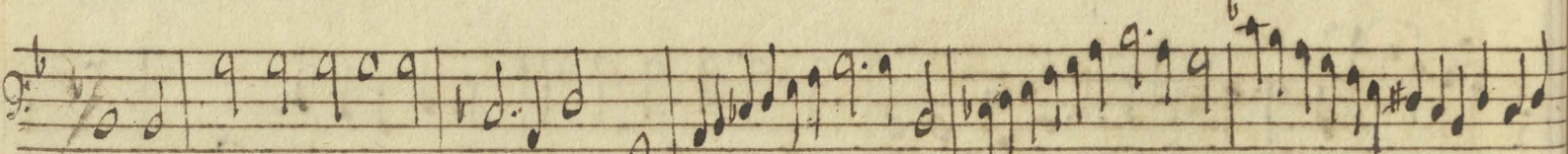
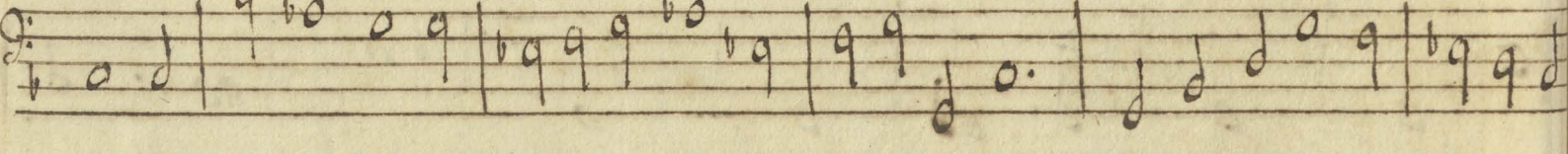
cen - - - da m'accen - - - da m'accenda più



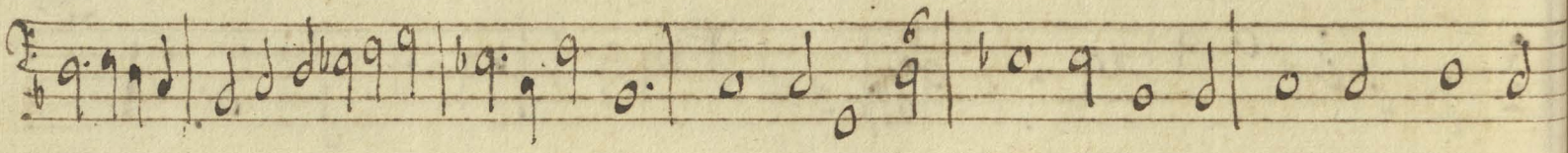
Sìo non calpesto quell'aci infesto Giove molesto fulmini me farò risolvere farò



olvere quell'aci in polvere se trop... po se troppo ar... di sìo non calpesto quell'aci m'



testo Giove molesto fulmini me ful - - - mini ful - - - mini ful - - -





mini fulmini me.
 E s'io non fero quell'aci altero Giove severo mi

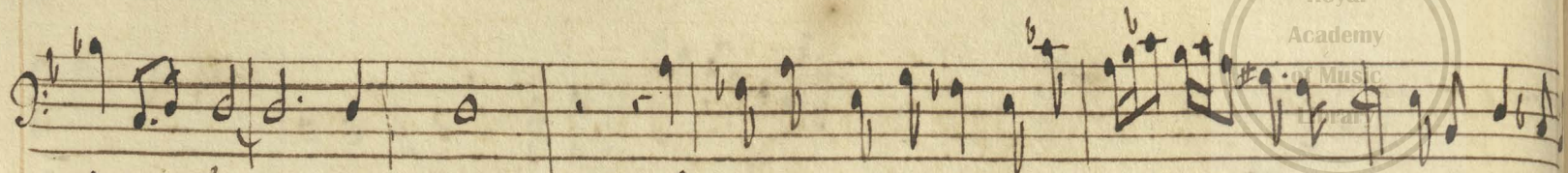
tolga il di farò risolvere quel labro in polvere quell'altro in polvere se trop- po se troppo ar-

di E s'io non fero quell'aci altero Giove se vero mi tolga il di mi tol- - - - ga mi

tol- - - - - ga mi tol- - - - - ga mi tolga il di

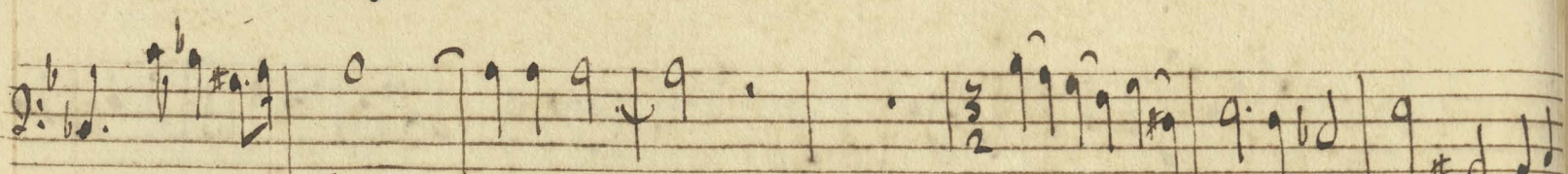
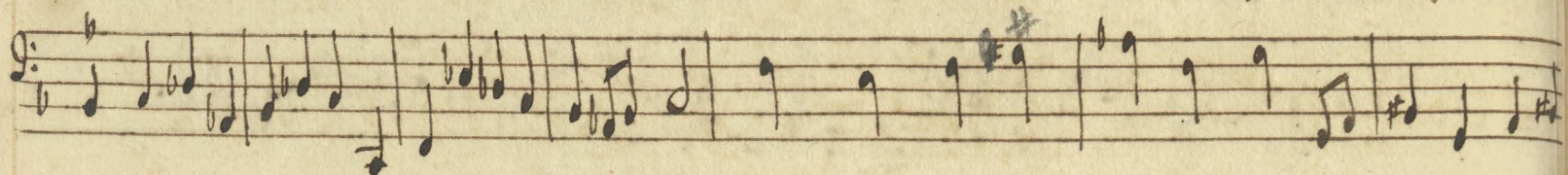
Io che cercando lei che mi disanima fei pianger meco i Rotignoli e i me- - - ru-

li vuo che del mio rivale in sen- - si- queruli vagabonde ver me vagabonda ver me si dolga si



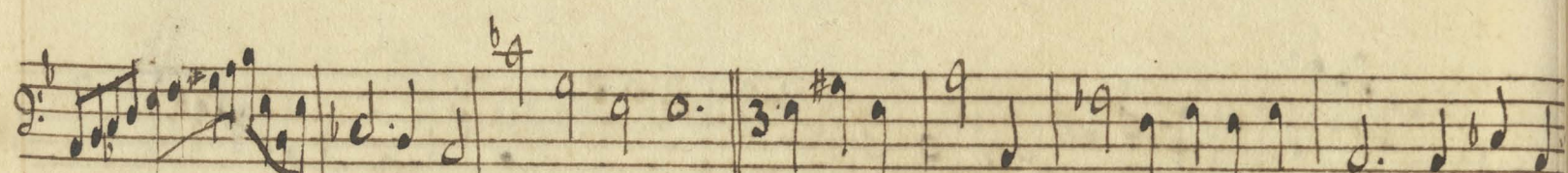
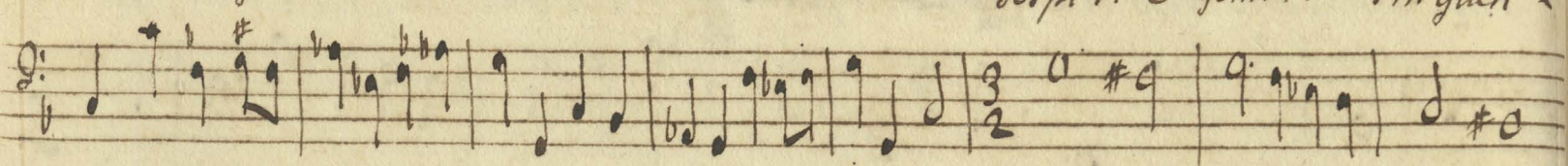
dolga l'a - - - ni - ma

vuo che del mio rivale in sen ti quemi vagabondare



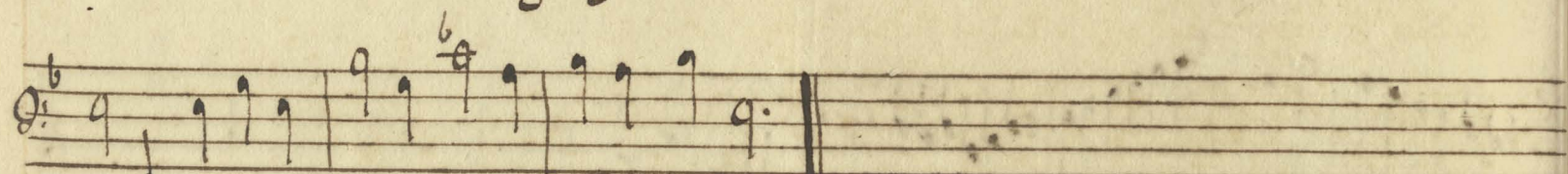
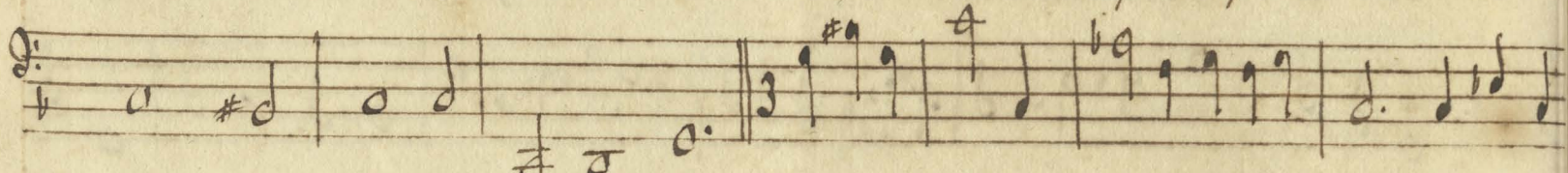
me si dolga l'a - - - ni - ma -

sospi ri e gemi ti singulti e

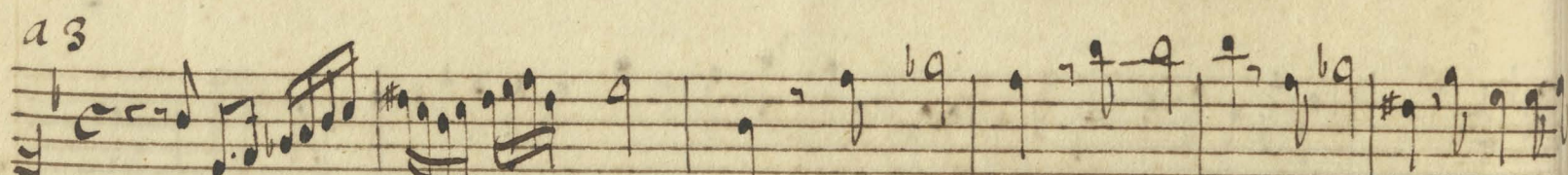
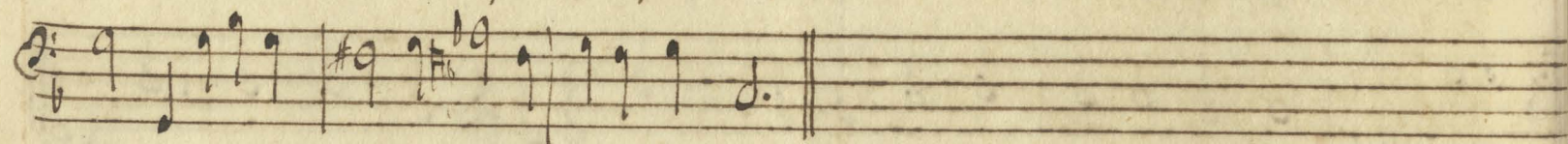


tre - - - - - mita atrocità

vuo che le costi l'empia l'empia beltà vuo che le



costi vuo che le costi l'empia l'empia beltà

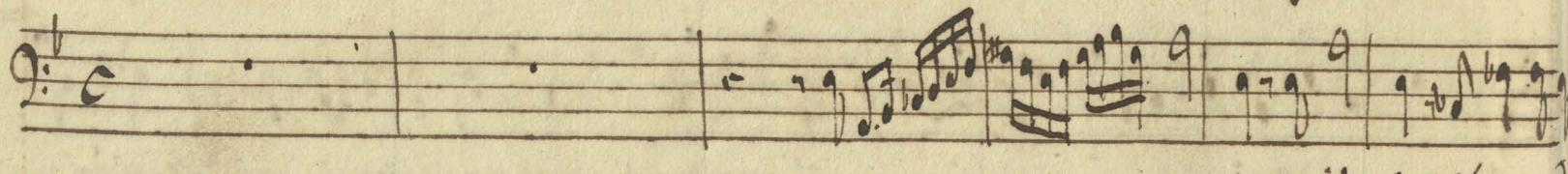


erran - - - - -

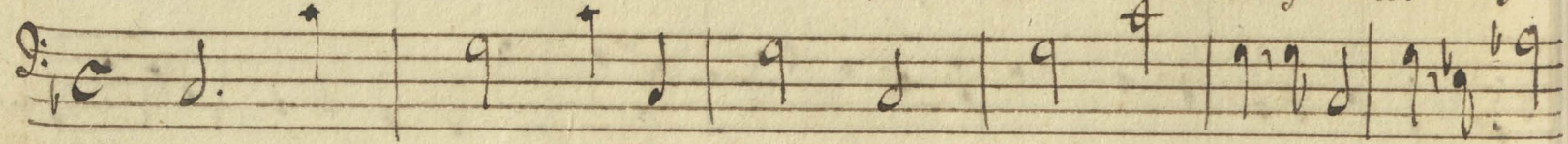
do gridan-do gridando gridando sfogando



erran - - - - - do gridando gridando sfogando



erran - - - - - do gridando sfogando

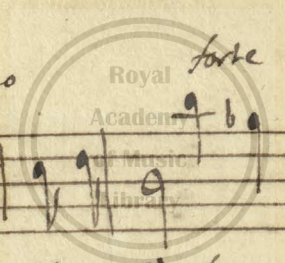


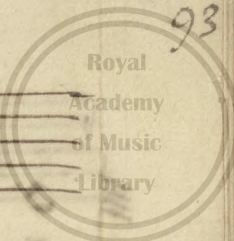
zi la vo-----ce la voce fe roce veloce passò, ve
gi la vo-----ce la vo-----ce la voce fe roce veloce passò ve
hi la vo-----ce la voce la vo-----ce fe-roce veloce passò ve

loce passò con baci vivace quell' aci fuggi con baci vivaci quel aci fuggi ✓
loce passò con baci vivace quell' aci fuggi con baci vivace quel aci fuggi
loce passò con baci vivaci quell' aci fuggi con baci vivaci quel aci fuggi.

è Polife-----mo nel duolex tre-----mo è Poli fe mo nel duolex
è Polife-----mo nel duolex tre-----mo è polife-----fe
è Poli fe- mo nel duolex tre-----mo è Poli fe mo

Handwritten musical score on aged paper, featuring ten staves of music with lyrics in Italian. The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The lyrics are: *re- - - - - mo fug gito scher-mi-to restò schermi-to restò fuggi-to*, *mo nel duole x tre mo tra-di-to schermi-to restò schermi-to restò tra-*, *nel duole x tre - mo schermi-to restò schermi-to restò*, *schermi-to restò fuggi-to schermi-to restò schermi-to restò*, *di-to schermi-to restò tra-di-to schermi-to restò schermi-to restò*, *schermi-to restò schermi-to restò schermi-to restò*. The music is written in a single system across the staves, with various notes, rests, and bar lines. A circular library stamp is visible in the upper right corner, reading "Royal Academy of Music".





Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten text, likely a vocal line, written below the musical staff.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten text, likely a vocal line, written below the musical staff.

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Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten text, likely a vocal line, written below the musical staff.

Exulta te De-o adju-to-ri no-..... sho

ex-ul-la te De-o Ad-ju-to-ri no-sho ex ul-la

Ex-ul-la

ex-ul-la -te De-o adju-to-ri no-sho ex ul-la

ex-ul-la te De-o a

cob jubilate De-..... o Jacob su-mite Psalmũ & date Tympanũ sumi

Jubilate De-..... o Jacob sumite Psalmũ sumi

cob jubi late De-... o Jacob sumite Psalmũ & date date Tympanũ

jubilate De-o Jacob jubi late De-o Jacob sumite Pla

Jubilate De-... o Jacob De-o Ja-cob sumite Psalmũ & date Tympanũ



adju-to-ri no-stro ju-bi-la-te De-o Ja-

te De-o adju-to-ri no-stro ju-bi-la-te De-o De-o Jacob

De-o adju-to-ri no-stro ju-bi-la-te De-o Ja-cob De-o Ja-

no-stro adju-to-ri no-stro ju-bi-la-te De-o Ja-cob

adju-to-ri no-stro adju-to-ri no-stro ju-bi-la-te De-o Ja-cob

Pal-mus & date Sym-pa-num Sym-pa-num Plal-le-ri-um ju-cun-dū cū ci-tha-ra Plal-le-ri

Plal-mū & date Sym-pa-nū & date Sym-pa-nū Plal-le-ri-um ju-cun-dū Plal-le-ri-um ju-cun-dū cū ci-tha-ra

sum-te Plal-mū & date Sym-pa-num Plal-le-ri-um ju-cun-dū cū ci-tha-ra

Plal-mū & date Sym-pa-nū date Sym-pa-nū Plal-le-ri-um ju-cun-dū cū ci-tha-ra

Plal-le-ri-um ju-cun-dū cū ci-tha-ra Plal-le-ri-

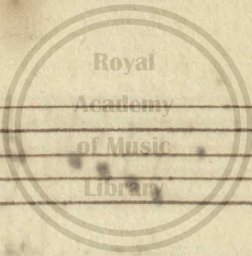


um juncun - - - dum cū cithara Buccinate - - - in neo me - - -
cū ci - tha - ra Buccinate - - - Buc - ci - na - te in neo me - ni a
cum citha ra Buccinate - - - Buccina - - - te in neo meni - a
Psalleriū jucundū cum cithara Buccinate - - - Buccina - te in neo - meni a
um juncun - - - dum cū cithara Buccina - ta Buccinate - - - in neo - me - ni a

in signi die solenni ta - - ti vestra in signi die solenni ta - - ti vest - - tra
in signi die solenni lati ves - tra in signi die solenni lati ves - tra
solenni lati ves - - tra in signi die solenni ta - ti vest - tra
lati ves - - tra solenni lati ves - tra in signi die solenni ta - ti ves - tra
solenni lati ves - - tra in signi die solenni ta ti ves - tra



Tu ba tu -- ba tu -- ba in signi di -- e in signi di - e
tu -- ba tu -- ba tu -- ba tu -- ba in signi di e in signi di e --
-- ba tu -- ba tu -- ba in signi di - e in signi di e
Tu -- ba tu -- ba Tu -- ba Tu ba in signi di - e
Tu ba tu -- ba Tu -- ba tu -- ba in signi di - e



Handwritten musical notation on five staves. The notation is in brown ink and includes various musical symbols such as notes, rests, and clefs. The handwriting is somewhat faded and the paper shows signs of age. The first staff contains a series of notes, followed by a rest. The second staff begins with a clef and contains several measures of music. The third and fourth staves also contain musical notation, with the fourth staff ending in a double bar line. The fifth staff is mostly empty, with only a few faint notes visible at the beginning.

Tronchi si pensir'ill vuo-----lo

Sciologia si pensiri' il duo-----

Sciologia si sospiri' il duo-----lo

-----lo Sciologia si sospiri' il duo-----lo

che piu non vin chi splendano lon-

non piovan piu non scendono de gl occhi miei la lagrime

tan miei stell' a mabili che piu non vin chi splendano lontan mie stell' a mabili

che piu non vin chi splendano lontan mie stell' a mabili

son cessate la mia pene son sparita i miei martiri

Tornato e' il mio bene venuto e' il mio sole

Venuto e' il mio sole son cessate la mia pene son spariti i miei martiri

son cessate la mia pene son spariti i miei martiri son sp

son spariti i miei martire

pensieri tronchi si

ritai i miei martire sospiri fermisi fermisi el duolo

tronchisi il volo su su mio core su su che fate

La - scia il do lo - ri

su su mio core su su che fate

lo - ria

co- - - - -rai bei ra - - - i

bei ra i co- - - - -rai bei rai. à bei rai di quel bel

ovè il ciel per tè ha raccolto tutti il bel di pa ra di so

volla ovè ogn' hor lampeggia il riso tutti il

tutti il bel di Pa ra-di-so su, su cor mio non tarda su gia nè me ferve altro il denio

bel tutti il bel di Para-di-so su, su cor mio non tarda su gia nè me ferve altro il denio

gia che torna il mio Jesu

gia che torna il mio Jesu. adora lo lieto inchino lo humile di gli secreto ch'il mio ardor non ha l'ha

che mai tempo sorte scemeranno in me gl'ardori
vile che mai tempo ne sorte scemeranno in me gl'ardori ne potra mai far la

morte ne potra mai far la morte ch'in eterno io non la - do - ri ch'io eter -
morte ne potra mai far la morte ch'in eterno io non la - dori ch'io eter -

no io non la - do - ri
no io non la do - ri.

far la
che fate che fate Ahi! voi vi perdetes se forse credete de star mai pieta
sospiri
che fate Ahi! voi vi perdetes se forte credete de star mai pieta
Ahi! voi vi perdetes se forte credete de star mai pieta

te de star — — — — — mai pieta — te sospiri
te de star — — — — — mai pieta te che fate
te de star — — — — — mai pieta — te

Sice che fa — te sospi — re che fa — te Quel'empia ch'ad oro s'io peno s'io moro s'io
che fa — te sospi — re che fa — te Quel'empia ch'ad oro s'io peno s'io mo-ro
sospiri che fa — te sospi ri che fa — te Quel'empia ch'ad oro s'io peno s'io moro
Dici che fa — te sospi ri che fa — te

(Sospiri che fate)

peno s'io moro nel cuor nel sen — te ritor nate sospiri ritor nate sospiri al cor dole

s'io peno s'io moro nel cuor nel sen — te al cor do

s'io peno s'io moro nel cuor nel sen — te ritor nate sospiri ritor nate sospiri al cor dole

te al cor do - len - te ritor nate sospiri ritor nate sospiri al cor do - len - te

te al cor do - len - te ritor nate sospiri ritor nate sospiri al cor do - len - te

te al cor do - len - te ritor nate sospiri ritor nate sospiri al cor do - len - te

te al cor do - len - te ritor nate sospiri ritor nate sospiri al cor do - len - te

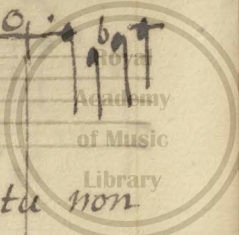
te al cor do - len - te ritor nate sospiri ritor nate sospiri al cor do - len - te

te al cor do - len - te ritor nate sospiri ritor nate sospiri al cor do - len - te

te al cor do - len - te ritor nate sospiri ritor nate sospiri al cor do - len - te

te al cor do - len - te ritor nate sospiri ritor nate sospiri al cor do - len - te

te al cor do - len - te ritor nate sospiri ritor nate sospiri al cor do - len - te



Io languisco e tu non senti Filli mia questi sospiri tu non

Io languisco e tu non senti Filli mia questi sospiri

mi ri queste lagrime correnti tu non mi-ri
tu non mi ri queste lagrime correnti tu non

queste lagrime queste la-... grime correnti e queste la-... grime
mi-ri queste lagrime queste lagrime correnti queste lagrime queste lagrime

correnti gli occhi miei sol han vaghezza di mirar la tua bellezza-
correnti di mirar la tua

di mirar la tua bellez-za ma sorte' acerba e dispietato a more

bellez-za la tua bellez-za ma sorte' acerba e dispietato a more

vuol che piangano gl'occhi e gema il co-re vuol che piangano gl'occhi e gema

vuol che piangano gl'occhi e gema e gema

co-re ma sorte' acerba e dispietato a more vuol che piangano gl'occhi e gema

co-re ma sorte' acerba e dispietato a more vuol che piangano

co-re e gema il co-re vuol che piangano gl'occhi e gema

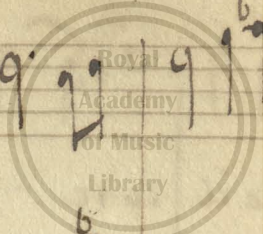
gl'occhi e gema il co-re e gema il co-re e ge-



Handwritten musical score for three voices. The lyrics are: "gema il co-re e ge... ma il co-re", "ma il co-re", and "vuol che piangano gl'occhi e gema il co-re". The notation includes various musical symbols such as notes, rests, and clefs.

Handwritten musical score for three voices. The lyrics are: "Phaethon" and "di Monfisi Lulli.". The notation includes various musical symbols such as notes, rests, and clefs.

Handwritten musical score for three voices. The lyrics are: "Prenez soin sur ces bords des Tropeaux de Neptune", "Je veux fuir du Soleil la chaleur importune", and "Ici l'ombre des-". The notation includes various musical symbols such as notes, rests, and clefs.



Handwritten musical score for three staves. The first staff is in G major (one sharp) and 3/4 time. The second and third staves are in D major (two sharps) and 3/4 time. The music consists of eighth and sixteenth notes, with some rests.

bois le murmure des Flots tout m'invite à goûter la do - ceur du repos

Handwritten musical score for three staves. The first staff is in G major (one sharp) and 3/4 time. The second and third staves are in D major (two sharps) and 3/4 time. The music continues with various note values and rests.

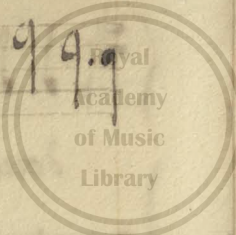
ici l'ombre de bois le murmure des Flots tout m'invite à goûter la douceur du re -

Handwritten musical score for three staves. The first staff is in G major (one sharp) and 3/4 time. The second and third staves are in D major (two sharps) and 3/4 time. The music continues with various note values and rests.

pose
Feyla de Gachin

Handwritten musical score for three staves. The first staff is in G major (one sharp) and 3/4 time. The second and third staves are in D major (two sharps) and 3/4 time. The music continues with various note values and rests.

Di. Mr. Lullio



Musical notation for the first system, featuring treble and bass staves with various notes and rests.

Musical notation for the second system, featuring treble and bass staves with various notes and rests.

Dormez Dormez beaux yeux adorables vainqueurs dormez dormez beaux yeux ado

Musical notation for the third system, featuring treble and bass staves with various notes and rests.

Dormez dormez beaux yeux adorables vainqueurs dormez dormez beaux yeux ado

Musical notation for the fourth system, featuring treble and bass staves with various notes and rests.

Dormez dormez beaux yeux adorable vainqueurs dormez dormez beaux yeux ado-

Musical notation for the fifth system, featuring treble and bass staves with various notes and rests.

rables vainqueurs et goûtez le repos et goûtez le repos que vous ôtez à cœurs

Musical notation for the sixth system, featuring treble and bass staves with various notes and rests.

rables vainqueurs et goûtez le repos et goûtez le repos que vous ôtez à cœurs.

Musical notation for the seventh system, featuring treble and bass staves with various notes and rests.

rables vainqueurs et goûtez le repos et goûtez le repos que vous ôtez à cœurs.

Solo

Musical notation for the eighth system, featuring treble and bass staves with various notes and rests.

Silence petits oiseaux vents n'agitez nulle chose coulez...

Musical notation for the ninth system, featuring treble and bass staves with various notes and rests.

douce^{ment} Ruisseaux c'est Calliste que repo-se coulez douce^{ment} Ruisseaux c'est Ca.

liste que repo--se *Dor mer dormez beaux yeux dormez dormez beaux yeux dor*

Dormez dormez beaux yeux dormez dormez beaux yeux dor

mez dormez dormez beaux yeux dormez dormez beaux yeux dor mez beaux

mez dormez dormez --- beaux yeux dormez dormez beaux yeux dormez beaux

--- dormez dormez beaux yeux dormez dormez beaux yeux dormez beaux

yeux dormez dormez dormez dor mer beaux yeux dormez dormez beaux yeux

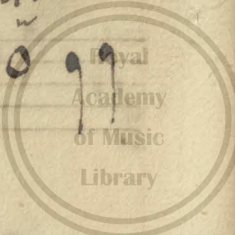
yeux dormez dormez dormez dormez beaux yeux dormez dormez beaux yeux.

yeux dormez dormez dormez dormez dormez beaux yeux

Transposed from D major. 40 Long for a Contratenor to a Tenor or Canto.

Mr Lulli.

100



Ca.

Perpetua

x do

do

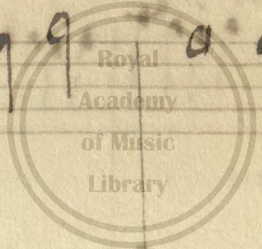
aux

aux

aux

O tranquille sommeil que vous estes charmant

O tranquille sommeil que vous êtes charmant que vous faites sentir un



Handwritten musical notation on a five-line staff, featuring various note values including minims, crotchets, and quavers, with a key signature of one flat.

Handwritten musical notation on a five-line staff, continuing the piece with similar note values and a key signature of one flat.

Handwritten musical notation on a five-line staff, featuring a mix of note values and a key signature of one flat.

doux enchantement dans la plus triste soli tude vostre divin pouvoir calmel'inquietude vous sca

Handwritten musical notation on a five-line staff, including some notes with 'x' markings above them, and a key signature of one flat.

Handwritten musical notation on a five-line staff, featuring a key signature change to two flats and complex rhythmic patterns.

Handwritten musical notation on a five-line staff, continuing the piece with a key signature of two flats.

Handwritten musical notation on a five-line staff, featuring a key signature of two flats and a mix of note values.

vez a doucir le plus cruel tourment

Handwritten musical notation on a five-line staff, including some notes with '6' and '4' markings above them, and a key signature of two flats.

Handwritten musical notation on a five-line staff, featuring a key signature of two flats and a mix of note values.

Handwritten musical notation on a five-line staff, continuing the piece with a key signature of two flats.

Handwritten musical notation on a five-line staff, featuring a key signature of two flats and a mix of note values.

-tre divin pouvoir calmel'inquie tude vous sçavez adou cir le plus cruel tourment

Handwritten musical notation on a five-line staff, including some notes with 'x' markings above them, and a key signature of two flats.



Handwritten musical score for the first system, featuring three staves. The lyrics are: *vous sçavez adoucir le plus cruel tour ment O tranquille sommeil que vous êtes char mant*. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for the second system, featuring three staves. The lyrics are: *O tran quille som meil que vous êtes charmant*. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for the third system, featuring three staves. The notation includes various musical symbols such as notes, rests, and accidentals.

Dite ocelli.

Carissimi

Dite ocelli se crudeli son i sguardi del mio ben del mio ben se crudeli

Dite ocelli si crudeli son i sguardi del mio ben del mio ben se crudeli

son i sguardi del mio ben sono dardi che pun fure darsi dure darsi dure

Son i sguardi del mio ben sono dardi che pun fure darsi dure darsi dure che ha fittone

che ha fittone resta il core il sen che ha fittone resta il core il sen che ha fittone resta il core il

resta il core il sen ----- che ha fittone resta il core il sen che ha fittone

sen il core il sen il core il sen

resta il core il core il sen il core il sen

Symph:

Academy
of Music

Rosa cara amati flores Xh'e roem coro

43

nate

Xh'e roem coro

Rosa cara amati flores Xh'e roem corona --- te Xh'e roem

66

84

66

2d.
Symphony, befo

na ---

te corona --- te

coro na ---

te corona --- te

Canto Solo

Inter calicos odores

inter calicos odores

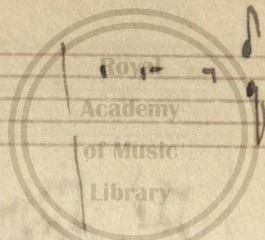
santi vinum decora

Gloria of symph:

da capo & a
with 2 symph

largo e spiccato
v.v.

Basso solo



Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests.

Handwritten musical notation for the second system, continuing the melodic line with similar note values and rests.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests.

Handwritten musical notation for the fourth system, continuing the melodic line with similar note values and rests.

Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests.

Handwritten musical notation for the sixth system, continuing the melodic line with similar note values and rests.

Handwritten musical notation for the seventh system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests.

Handwritten musical notation for the eighth system, continuing the melodic line with similar note values and rests.

Handwritten musical notation for the ninth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests.

Handwritten musical notation for the tenth system, continuing the melodic line with similar note values and rests.

Plage tue Domine meum cor non mortali vulnere sed divino sania amore

ge tue Domine men cor non mortali vulnere sed divini sania amor

Domine In te in te

igitur a manissime Jera % spiro in te in te reppi



ro in te in te i gilar aman hime Je su

te in te re spi ro in te in te

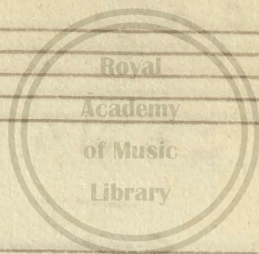
miserere rogo

miserere rogo mihi peccatori

miserere rogo mihi pecca to ri mi se recu sa - mi

mihi miserere rogo mihi pecca

miserere



Quo tam laetus.

Confinio
Academy
Music
Library

1

Quo tam laetus progredieris vir Beati- - - - - time Quo tam precipite gressus ag-

whither so joy - - - - - fully art thou going O holy saint of God whither so hastily art thou

glomeras Christi miles for ti- - - - - me Ad supplicia propero ad tormenta ad cades

running O valiant soldier of X^p I to suffering hastening to torment to glory

Ut Christo in Passione socius quem futura largitorem mihi glorie spero. non te ter-

if being partner with X^p here in his sufferings I may here be partner with him in glory do not thou

ribiles Tyranni minae non formidabiles Tormentorum manus non atrae terribant carcerem

Tyrants minae do not the ex-cathors fear thee do not the glory danger

umbrae non times graves compedum nexis non ferrea catenarum vincula pavescas si Domi-

minae art not afraid of bonds shackles & do not trembling before the bright The Lord

nus salus mea est quid pertimescam a quo trepi- da- bo ipse mecum descendet in foveam

God is my salvation. non then shall I fear of whom should I be afraid he will sustain me with his presence


 ipse in vinculis non derelinquet me, non timebo quid faciat mihi homo Tyranni min-
he will not leave me he will not forsake me, why should I fear what man can do unto me

Tortorū manus impa- - - - - vidum impa- - - - - vidū me seper fe-ri-ent Cur im-
ye executioners that ne ver move me that ne ver move me never make afraid why should

turā enixa expetis mortem quare vis novissimum cede finire Diem nullus ne tam acerb-
for cause I have taken ye to desire an untimely death how can be thing feared

mortis ne timor occupat nullus ta- - - - - ngit pręcordia me- tus nulla cecidit super
fearless do not unthring ye agt such Reprehen no no no fear of

me formido mortis nulla me terrent novissima mortaliū pericula quoniam mihi vivere Chris-
death I fear me no 6 King of terror but 43 loathing for to me to live is

& mori lucrum vivo ego jam non ego vivit in me vivit in me - Chris-
ye & to dy 43 I gain I shall live I Chr lay in me Christ li- up in me

cupio dissolvi & esse cum Christo cupio dissolvi & esse cum Christo

for want of dissolving be diss. 6 & be with Christ to be dissolved a to be with Christ

va - de vade vade miles forlissime

va - de vade

vade vade vade miles beatissime vade

6 43 43

vade miles beatissime

vade vade miles beatissime vade vade festina propera ad supplicia ad tormenta ad supplicia ad tor

16 43 3 4 76 6 76

presto adag

vade vade festina propera ad supplicia ad tormenta ad supp

menta ad tormenta ad carere

98 43 6 76 4 6 6 43 # # 6 6 76 43 76



plia ad tormenta ad tormenta ad carceres ad supplicia ad tormenta ad carceres que

ad supplicia ad tormenta ad tormenta ad carceres

am tibi vivere Christus est & mo. ni lucrum vade vade jam non

vade vade jam non vivis

vivis vivit in te Christus ille vita ille spes & gaudium

vivit in te in te Christus ille salus ille spes & gaudium. O quam dulce est o quam ju

O quam dulce est o quam jucundum mori mundo &

cundum mori mundo & Christo vivere

Christo vivere *to live with x^p* O quam dulce est *O how sweet it is* oqm jucun- - - dum mo- ri mundo & *how joyful to die to the world &*

O quam dulce est oqm dulce est oqm jucundum oqm jucundum mo- ri mundo & *O how sweet it is how sweet it is how joyful to die to the world &*

Christo vivere mo- ri mundo & Christo vivere *to live with x^p to die to the world & to live with x^p* qui te perducit

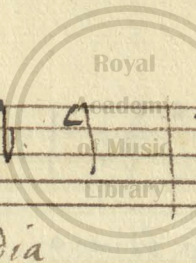
Christo vivere mo- ri mundo & Christo vivere qui te perducit Hodie *to live with x^p to die to the world & to live with x^p who has read y^t pom on earth*

hodie ad semper - - - - - *uh de la*

ad semper - - - - - nam paradisi gaudia

-na Paradisi gaudia qui te perducit ho - - - - - die *thy everlasting joys in H.*

qui te perducit ho - - - - - die ad semper - - - - -



ad sempiter - - - - - na Paradisi gaudia ad sempi-

-na Pāradisi gaudia ad sempiter - -

43 # # 43 6

ter - - - - - na Paradi - si gaudia ad sempiter - - - - - na paradi - si

- - - - - na Paradi - si gaudia ad sempiter - - - - - na Paradi - si

6 43 6 6

gaudi a gau - - - - - di - a

gaudi a gau - - - - - di - a

43 6 6 43

Ho - - - - - die Simon Petrus Ho - - - - - die Simon Petrus asandit cruci



ti - - bulum ascendit crucis Pa - - - bulum hodie clavicu -

Hodie clavicularius Reg - - ni

larius Reg - - ni gan - - - - dens gan - - - - dens migravit ad Christu mi -

gan - - - - dens gan - - - - dens migravit ad

gravit ad Christu gan - - - - dens gan - - - - dens migra

Christu ad Christu gan - - - - dens gan - - - - dens migravit ad Christu

vit ad Christu ad Christum hodie Paulus apostolus Lumen orbis Terra

migravit ad Christum hodie Paulus apostolus Lumen orbis -

adagio -

adagio

Royal
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of Music
Library

Lumen orbis ter - - - - - ra

terra lumen orbis terr-a inclinato ca-pite pro xli nomine martyrio mar-

Inclinato ca-pite pro xli nomine martyrio martyrio coro

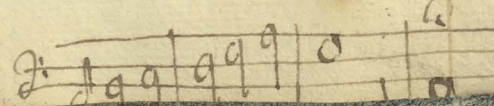
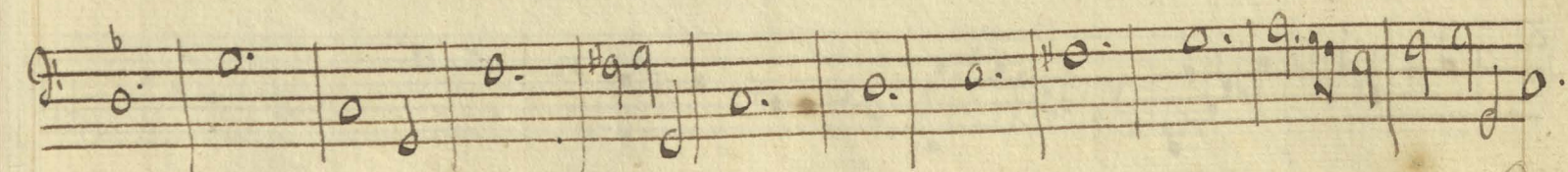
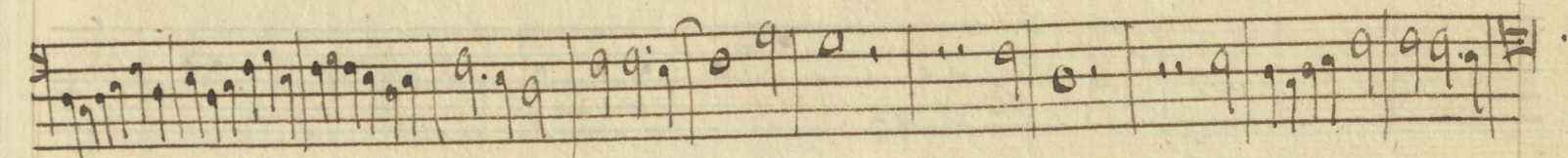
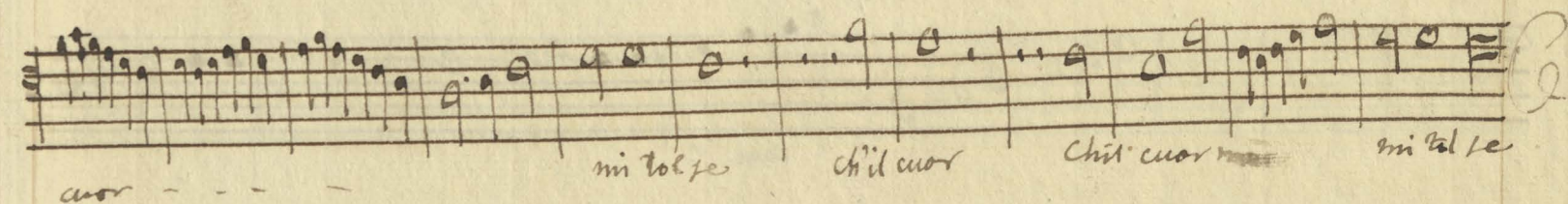
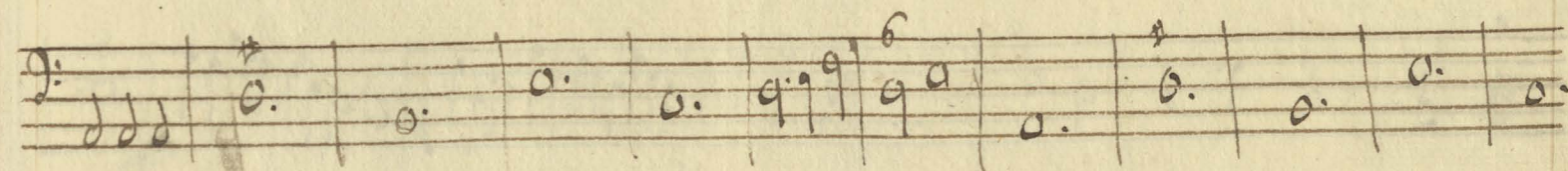
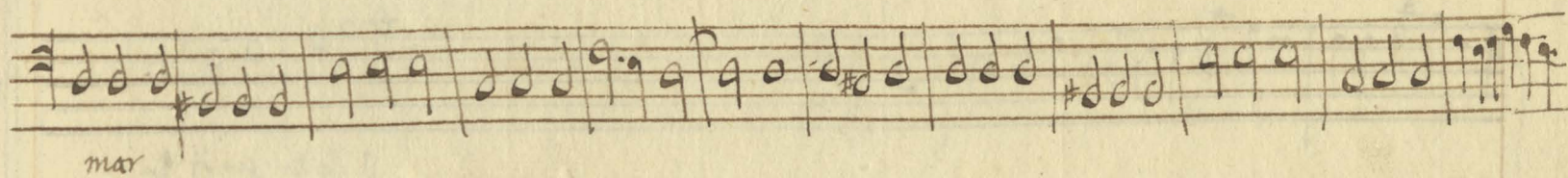
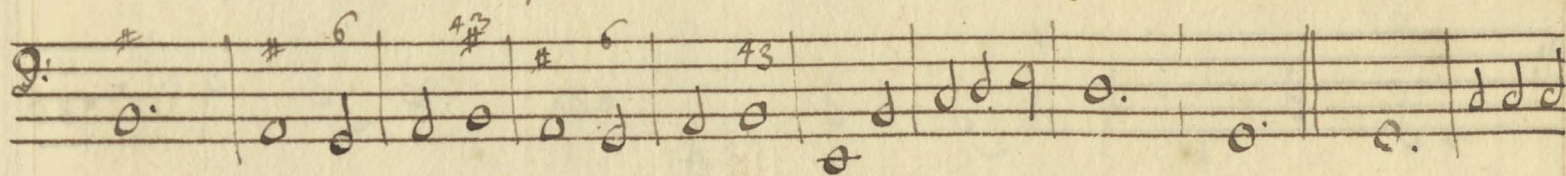
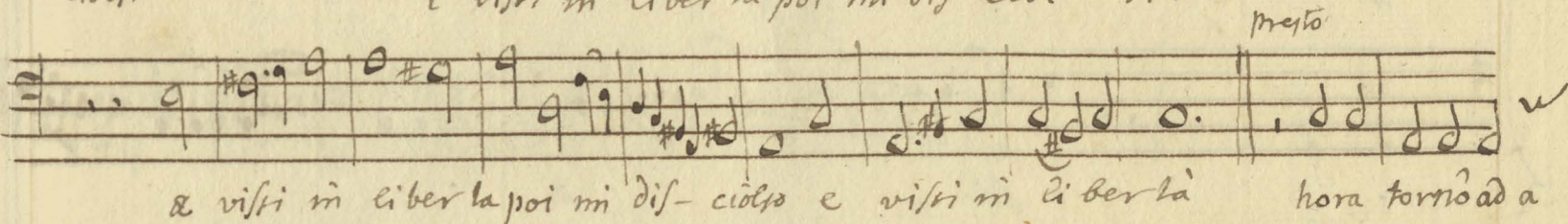
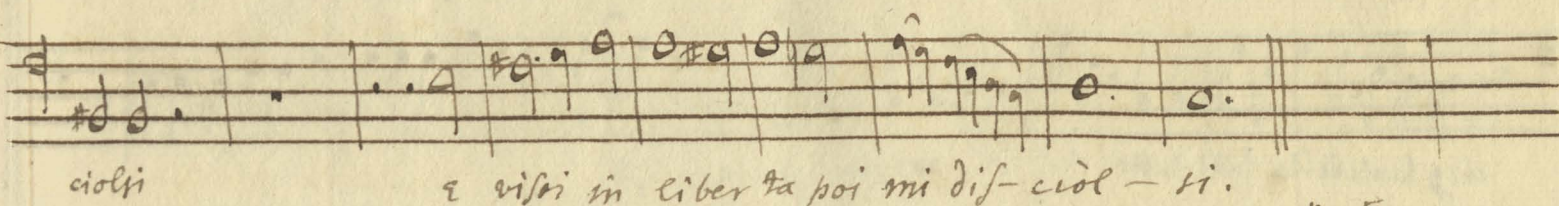
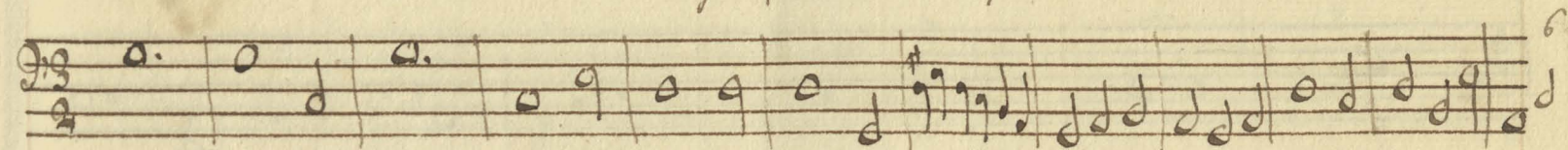
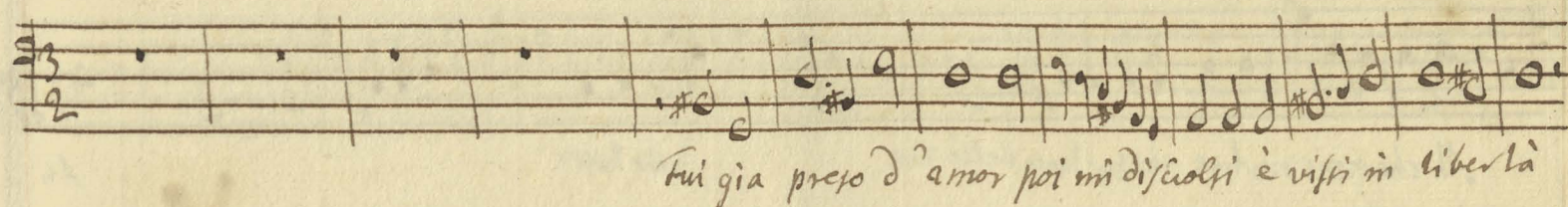
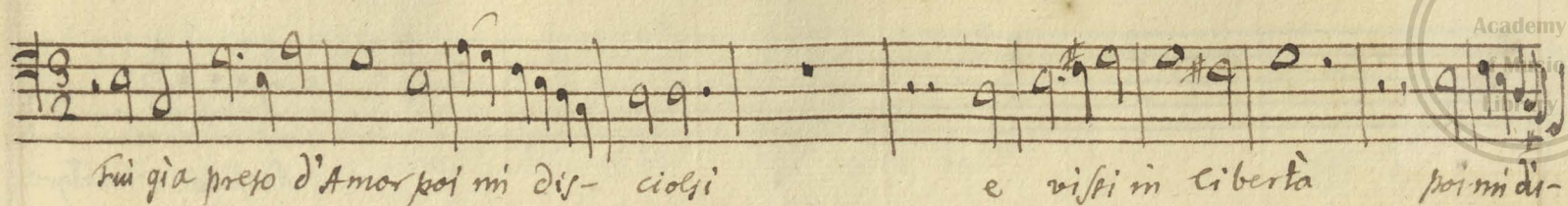
tyrio coronatus est

natus est incli - nato capi-te pro xli nomine martyrio coro

Inclinato ca - - pi te pro christi no-mi-ne martyrio martyrio coro

natus est martyrio martyrio coronatus est

natus est pro christi nomine martyrio coronatus est Jacobo Carissime.





Ah che non e martire

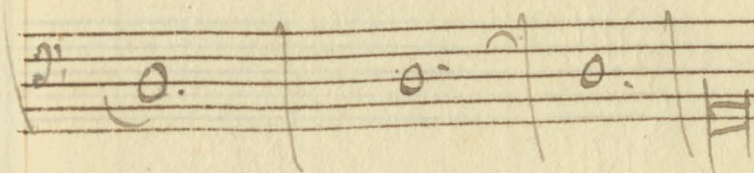
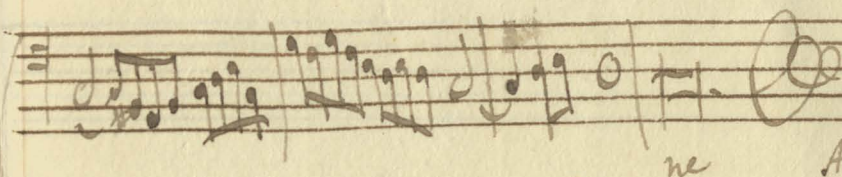
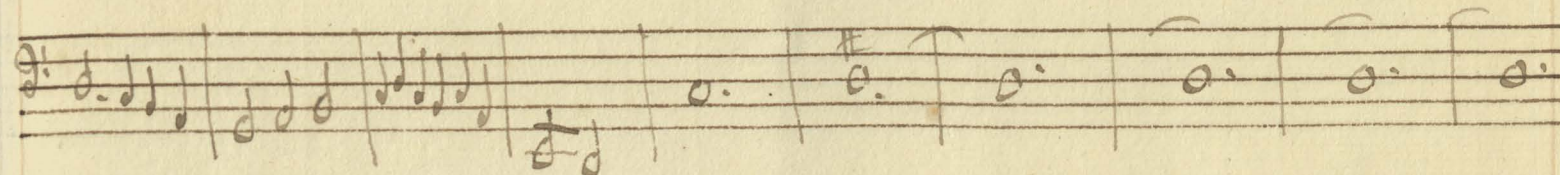
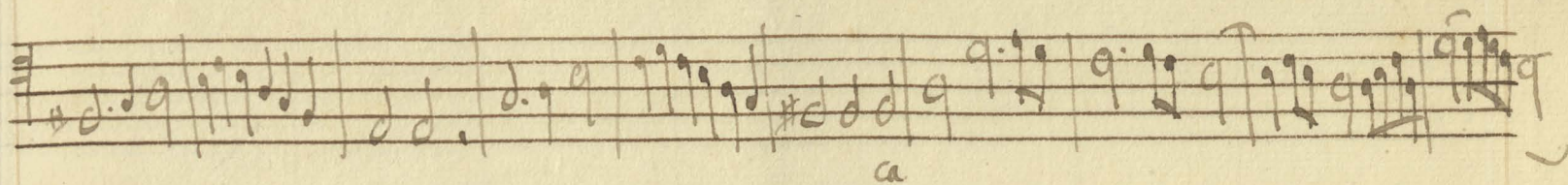
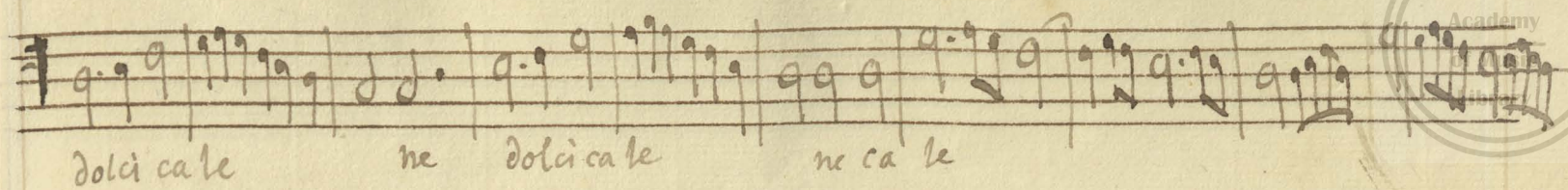
Ah che non e martire che per tanta bella che tutto tutto Ah

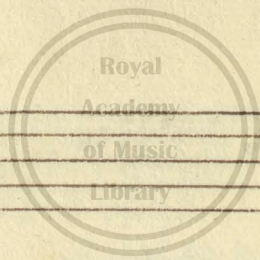
che per tanta bella tutto tutto / non sia giovane A

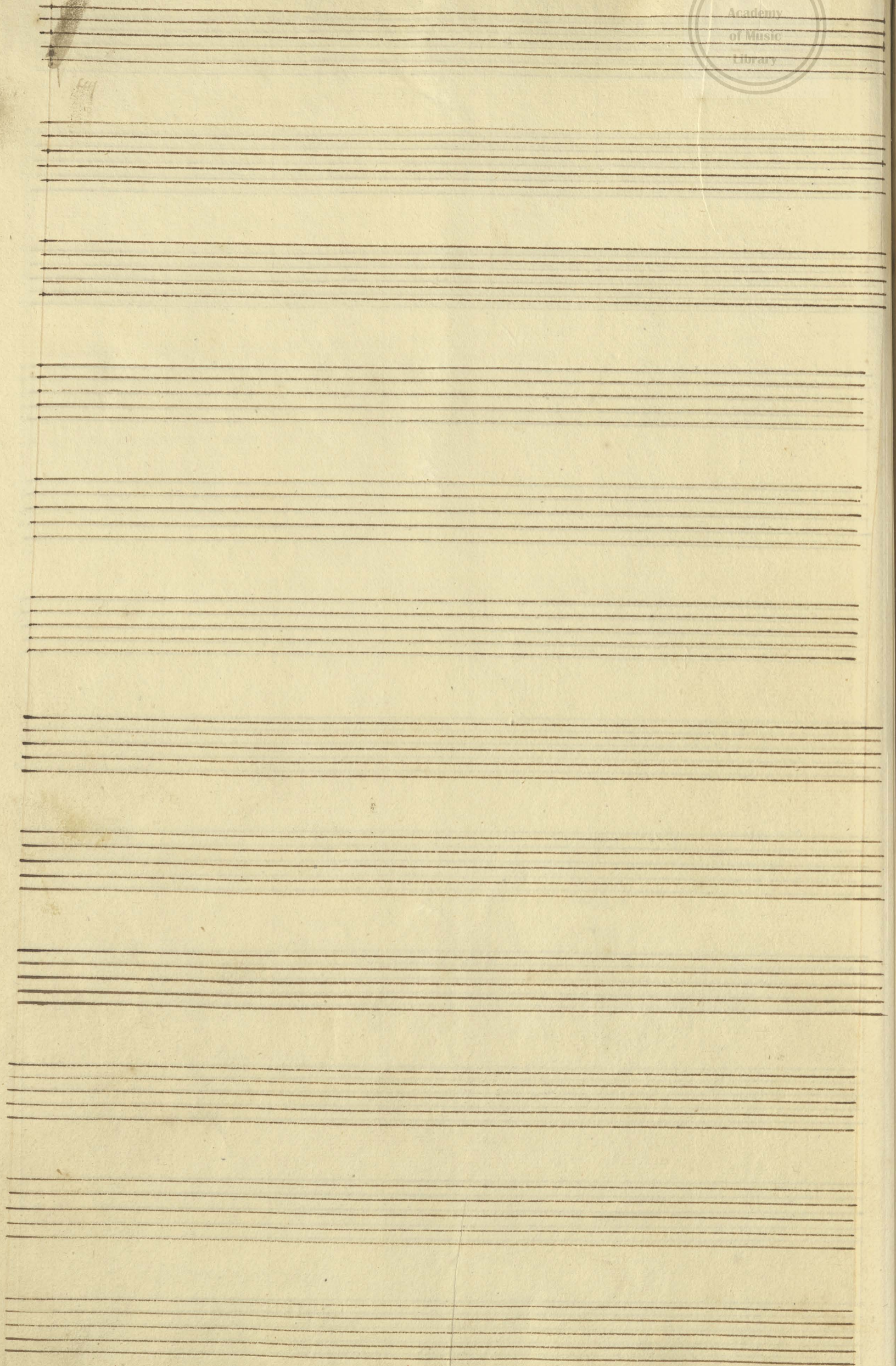
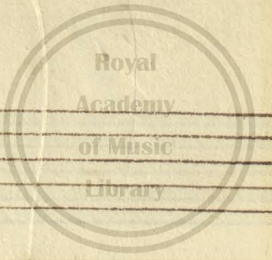
Ah. Ah

O bella senio tu

care









Turn thou us O Good Lord & so shall we be turned Be favu-

Turn^g us O Good Lord & so shall we be turned

Turn - & 10

Turn - & 10

76 76 76 76

rable O Lord be favourable to thy People who turn to

be favourable O Lord be favourable to thy People

be fav be fav

be fav be fav

76 76 76 76

thee in weeping fasting & pray- - - - ing

For thou art a mercifull God

who turn to thee in weeping fasting & praying

For thou art a

who turn

For thou

For thou

For thou

7 6 b₆ 6 4#3

full of compassion long suffering & of great Pity

Thou spare w^m we deserve

mercifull God full of compassion long suffering & of great pity

full of comp. long suffer. & of gr.

full of comp. long suf & of gr.

6 #37 76 #458



Punishment & *in thy wrath th: upon mercy* *Spare thy People good*

thou sparest w^t we deserve Punishment & *in thy wrath th: upon mercy. Spare thy People good*

Thou sparest & *in thy wr.* *Spare thy P.*

Thou sparest & *in thy wr.* *Spare thy P.*

Spare them & let not thine Heritage be brought to confu si on

Lord Spare the. & let not thine Heritage be brought to confu si on

Spare them & let not be brought

Spare them & let not be brought

Ritornello.

hear us O Lord for thy mercy great & after ye multitude of thy mercy look upon

hear us O Lord for thy mercy great

hear us O for thy m.

Hear us for thy m.

43

us thro' ye merits & mediation of thy blessed son Jesus

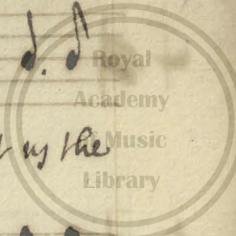
after ye multitude of ye mercy look upon us thro' ye merits & mediation of thy blessed son

after thro' ye m. & med. of thy Bl.

after thro' ye merits & med. of thy Bl.

Ch:

137



Christ of God a-----men.

Jesu X^t & Lord a-men

Jesu X^t

Jesu X^t

The Lord bless us & keep us. the Lord lift up the

The Lord bless us & keep us. the Lord lift up ye

The Lord bless us & keep us. ye Lord lift up ye

The Lord bless us & keep us ye Lord lift up ye

light of his countenance upon us & give us peace now & for

light of his countenance upon us & give us peace now & for

light of his countenance upon us & give us peace now & for

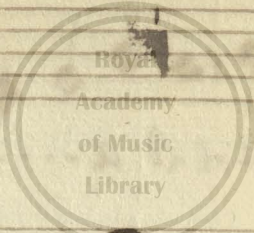
light of his countenance upon us & give us peace now & for

ever now & for ever-more amen

ever. now & for ever-more amen

quick: vivo.

ever now & for ever-more amen



O Lord God, O God of our salvation we have cried day & night before thee

O Lord God O God of our salvation we have cried day & night before thee

O Lord God, O God of our salvation we have cried day & night before thee

O Lord God O God of our salvation we have cried day & night before thee

O let our Prayer enter into thy presence incline thine ear unto or calling incline thine ear unto or

let our Prayer enter into thy presence incline thine ear unto or calling in-cline thine ear un

let our prayer enter into thy presence in-cline thine ear unto

in-cline thine ear unto or calling un-to or

let our Prayer enter in to thy Pre-sence in-cline thine ear un to

Ch:

cal- - ling For our soul is full of trouble & our life draweth nigh to hell

to our calling for our soul is full of trouble & our life draweth nigh to hell, Thou

our calling for our soul is full of trouble & our life draw- - - - - eth nigh to hell Thou

cal- - - - - ling & our life draweth our life draweth nigh to hell

our calling & our life draweth nigh to Hell.

... hast laid us in the lowest pit in a place of darkness, &

hast laid us in the low-est pit in a place of darkness & in the

hast laid us in the lowest pit in a place of darkness in a place of darkness &

in a place a place of darkness in a place of

in a place of darkness & in the deep in a place of darkness,

Chorus

in ye deep & in the deep now therefore o Lord Hear y^e Prayr of thy serv^t & of supplication

deep & in y^e deep. Now therefore o Lord hear the Prayr of thy servants incline thine ear open thine eyes & be

in the deep. Now therefore o — Lord Hear y^e Prayr of thy servants Open thine eyes & be

darknes in y^e deep. Now therefore o Lord hear y^e Prayr of thy serv^t & of supplica ti-on open thine eyes & be

& in ye deep. Now therefore o Lord Incline thine ear & hear & be

Chorus

& behold of deso- la tion of desola- tion. For we do not present we do not present of suppli

hold behold of deso- la tion of deso la tion. For we do not present for we do not we do not present of

of desola ti- ons of deso- la- ti ons For we do not present of supplications of suppli

hold behold of deso la ti ons of desola ti ons For we do not present we do not present of

hold of desola- ti ons of deso la ti ons For we do not present of suppli

Royal
Academy
of Music

[illegible]

Handwritten musical notation on a four-line staff, featuring various notes, rests, and a key signature change to one sharp (F#).

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a double bar line. The music is written in a cursive, handwritten style.

but in confidence of thy tender

mercy

on take & you

mercy O Lord hear O forgive hearken O & do defend not defend not forthine own sake O God

mercy O... ~~He~~ar hearken O Lord and do defend not defend not for thine own sake O God

O Lord hear hearken O Lord & do defer not defer not for thine com'ake O God.

Chorus

in the deep
in the deep now therefore O Lord Hear y^e Prayr of thy Serv^t & of supplication

deep & in y^e deep. Now therefore O Lord hear the Prayr of thy servant incline thine ear open thine eyes & be

in the deep. Now therefore O — Lord Hear y^e Prayr of thy Servant Open thine eyes & be

darknes in y^e deep. Now therefore O Lord hear y^e Prayr of thy Serv^t & of supplica ti-on open thine eyes & be

Verse

For we do not present our supplications to thee trusting in our own righteousness but in confidence of thy tender mercy

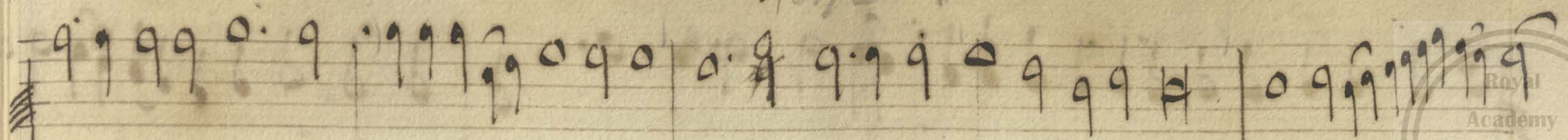
of desola ti- on of deso- la- ti on For we do not present of supplication of suppli-

hold behold of deso la ti on of desolation For we do not present we do not present

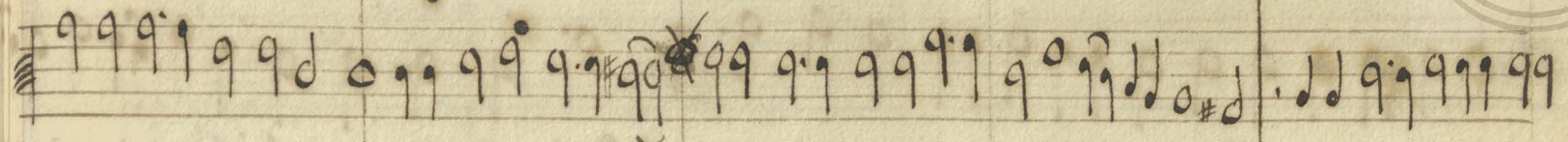
hold of desola- ti on of deso la ti on For we do not present of suppli

Wm

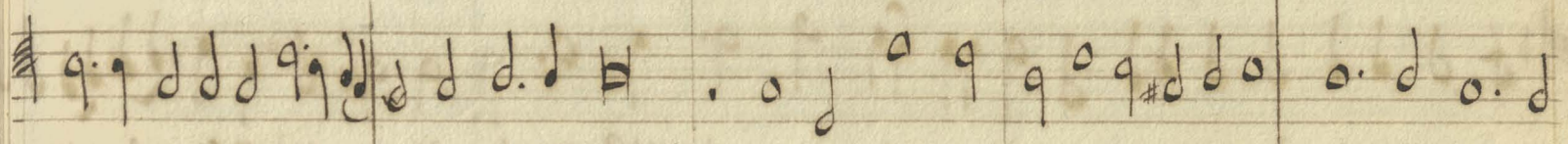
Royal Academy of Music



cations to thee trusting in our own righteousness But in confidence of thy tender mercy of thy ten-der mer-



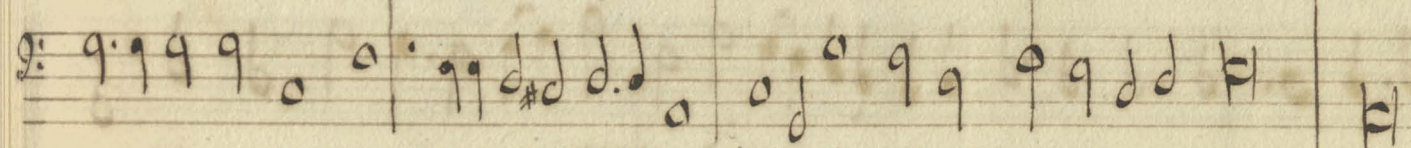
supplications to thee trusting in our own righteousness but in confidence in confidence of thy tender mercy but in confidence of thy tender



cations to thee trusting in our own Righteousness but in con fi-dence of thy tender mercy thy ten-den

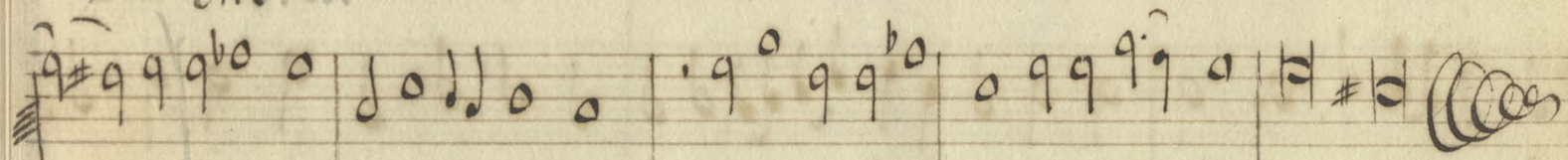


supplication to thee trusting in our own Right: in our own Righteousness but in confidence of thy tender

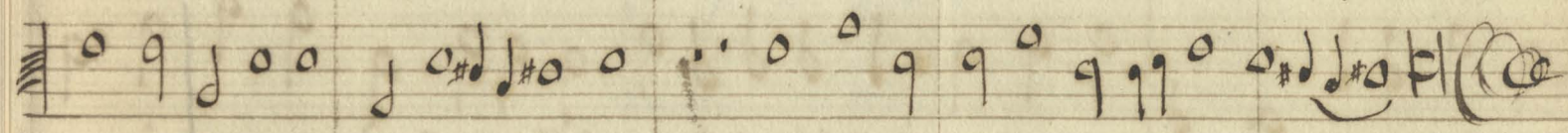


cations to thee trusting in our own Righteousness but in confidence of thy tender mer-cy

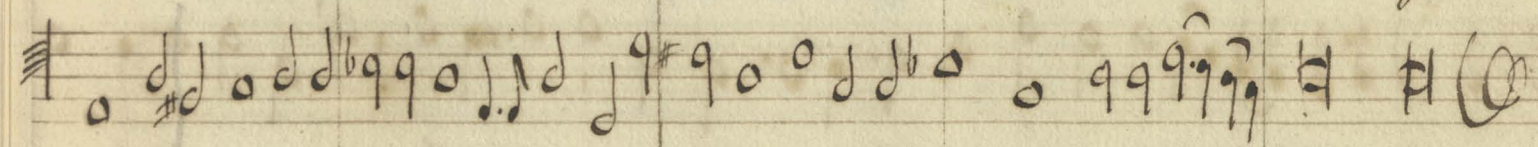
chorus



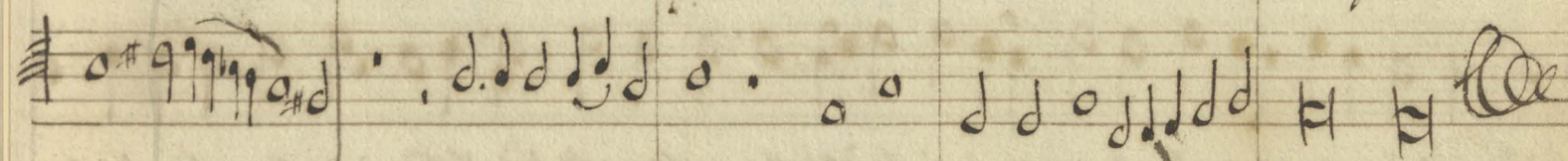
... us O Lord hear O Lord for --- give de fer not de fer not for thine own sake O - God.



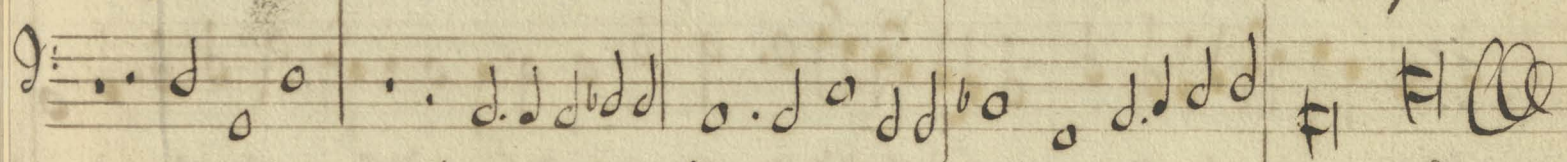
mercy O Lord hear O Lord for --- give de fer not de fer not for thine own sake O God



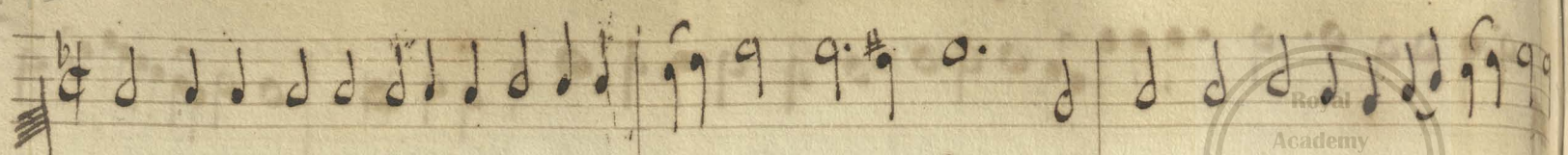
mercy O Lord hear O Lord forgive hearken O Lord & do de fer not de fer not for thine own sake O God



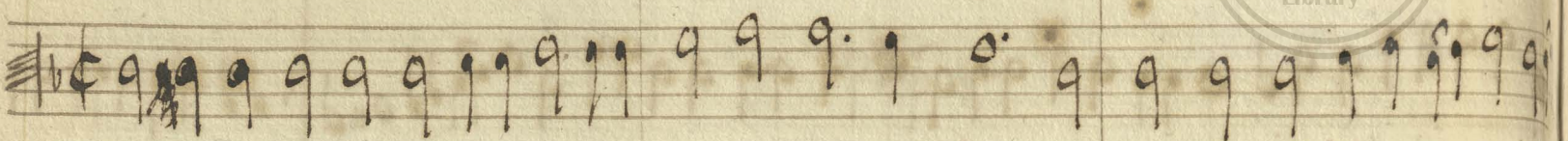
mercy O... hear hearken O Lord and do de fer not de fer not for thine own sake O God



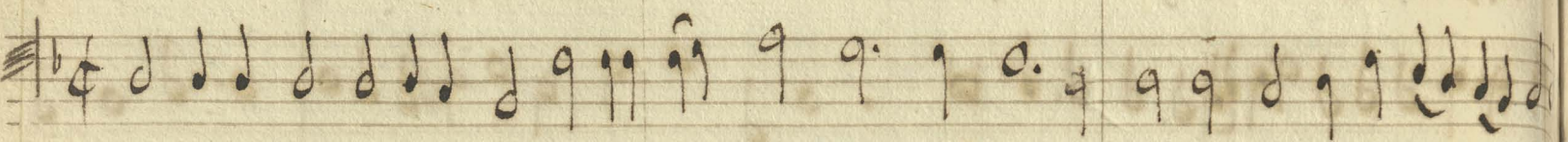
O Lord hear hearken O Lord & do de fer not de fer not for thine own sake O God.



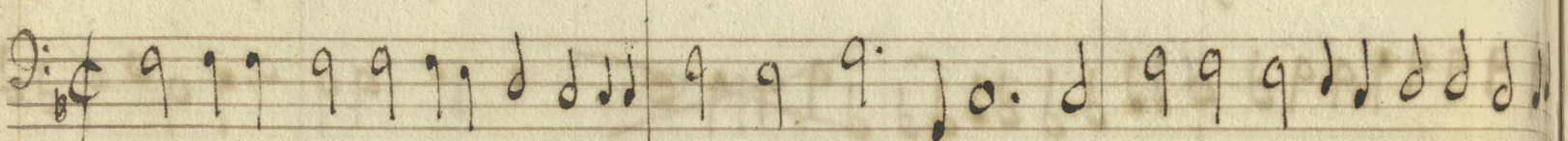
Not unto us Lord not unto us but to Thy name give y^e Praise for thou art faithfull in al thy work



Not unto us Lord not unto us but to thy Name give y^e Praise for thou art faithfull in al y^r work



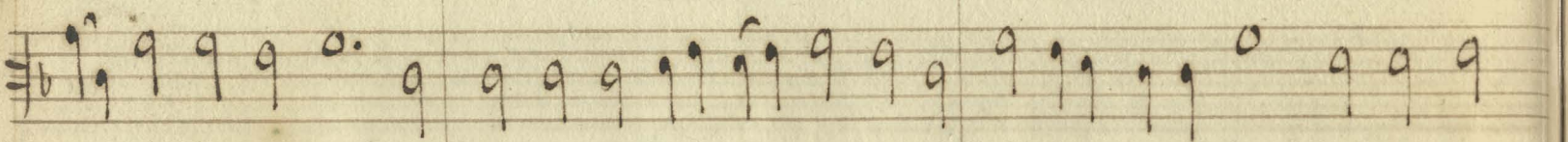
Not unto us Lord not unto us but to thy name give y^e Praise for thou art faithfull in al y^r work



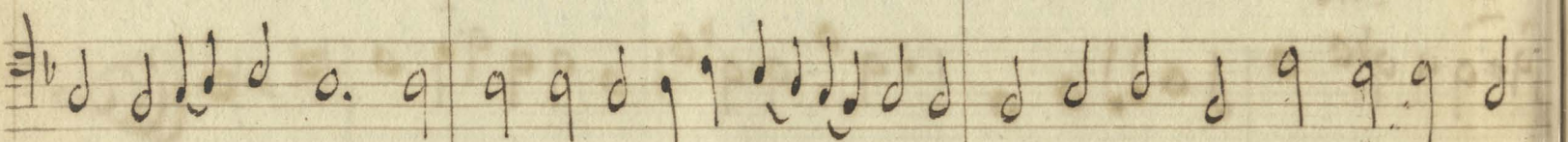
Not unto us Lord not unto us but to thy name give y^e Praise for thou art faithfull in al thy work



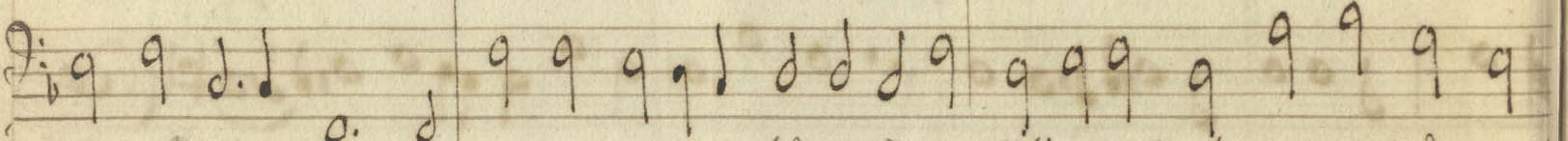
just in all thy ways. all such as fall doth y^e Lord uphold & lifts up all that are cast down the



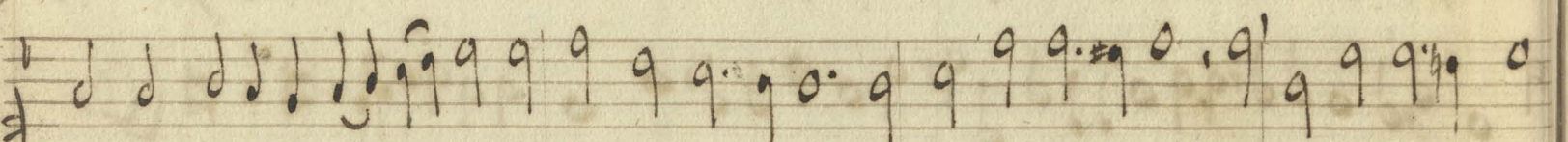
just in all thy ways. all such as fall doth y^e Lord uphold & lifts up all y^t are cast down the



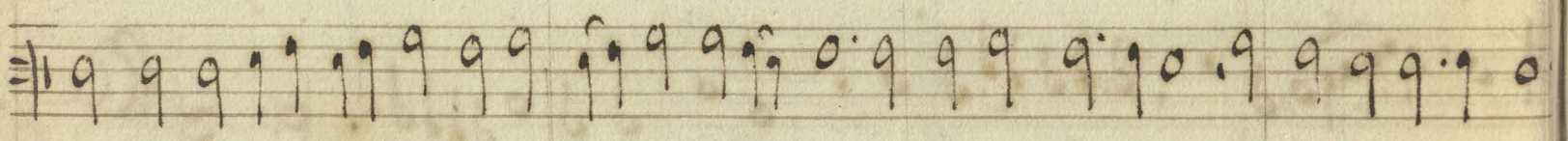
just in all thy way. all such as fall doth the Lord uphold & lifts up all y^t are cast down the



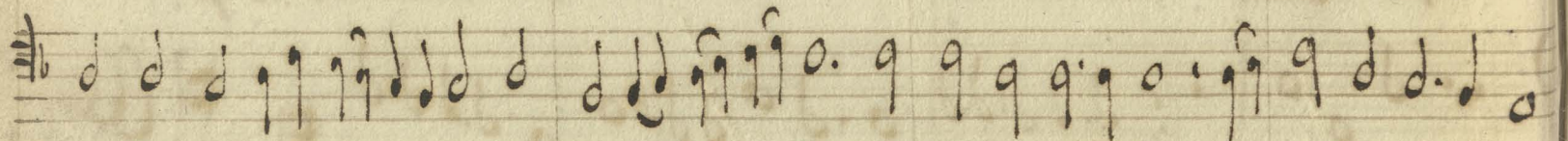
just in all thy way. all such as fall doth y^e Lord uphold & lifts up all y^t are cast down the



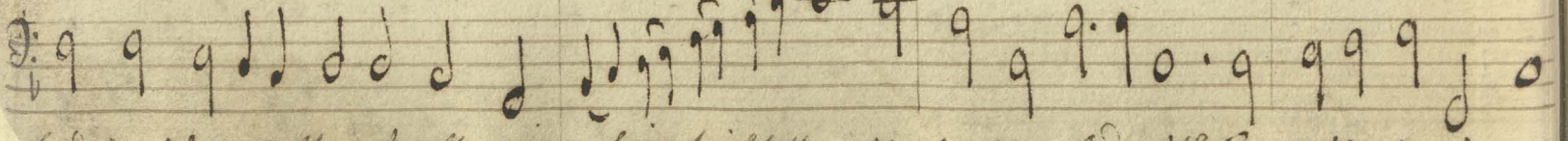
Lord is nigh unto them y^t call upon him faithfully & serve y^e Lord with Fear to them he wil give ear



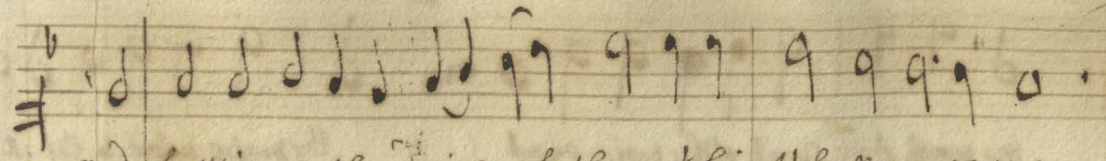
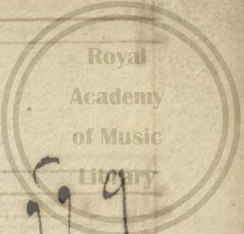
Lord is nigh unto them y^t call upon him faithfully & serve y^e Lord with Fear to them he wil give ear



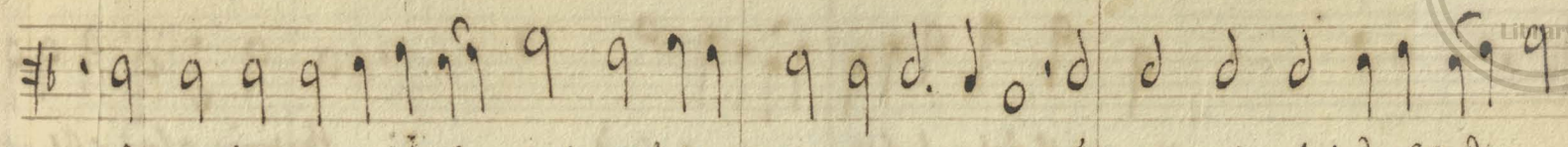
Lord is nigh unto them y^t call upon him faithfully & serve y^e Lord with Fear to them he wil give ear



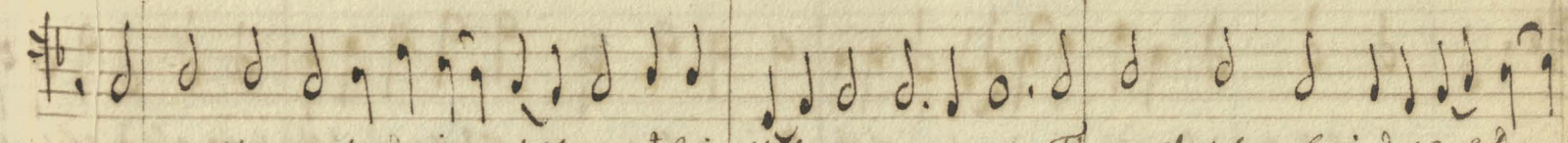
Lord is nigh unto them y^t call upon him faithfully & serve y^e Lord with Fear to them he wil give ear



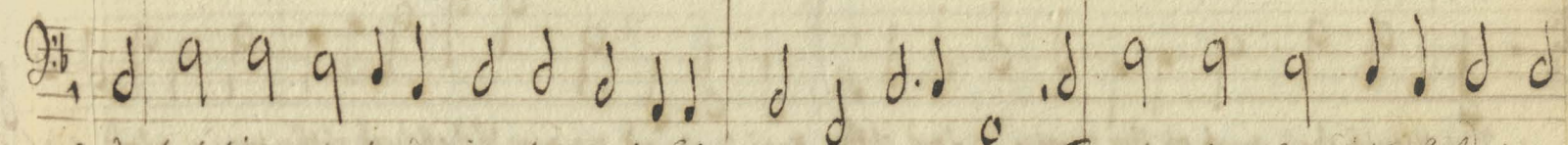
and fulfill all the desire of them if his Holy name reve



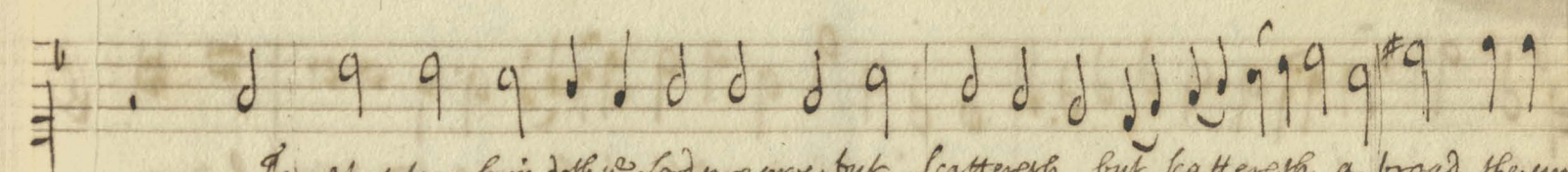
And fulfill all the desire of them if his Holy name reve. Them that fear him doth ye pre



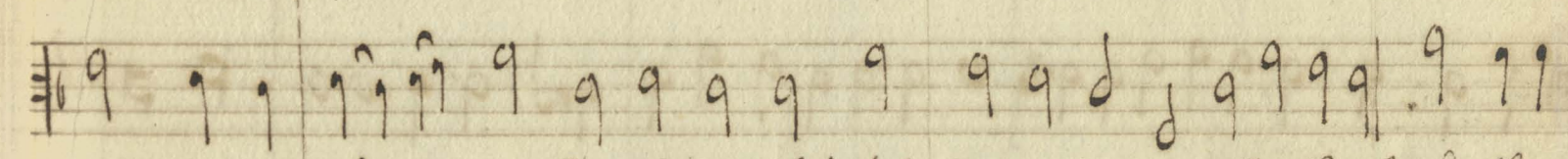
And fulfill all the desire of them if his Holy name reve. Them that fear him doth ye pre



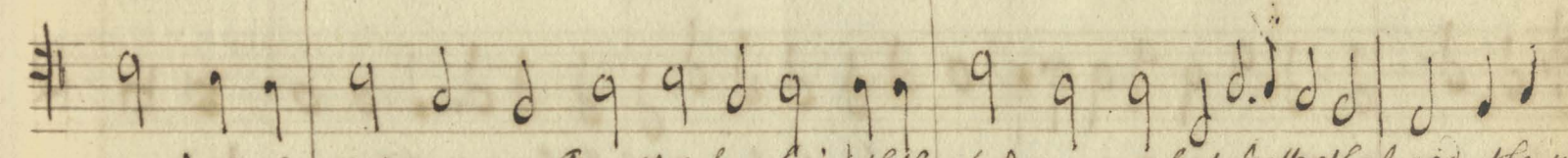
And fulfill all the desire of them if his Holy name reve. Them that fear him doth ye pre



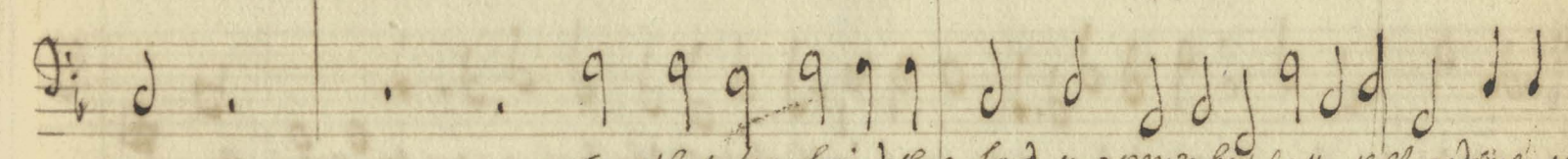
Them that fear him doth ye Lord preserve but Scattereth but Scattereth a broad the un



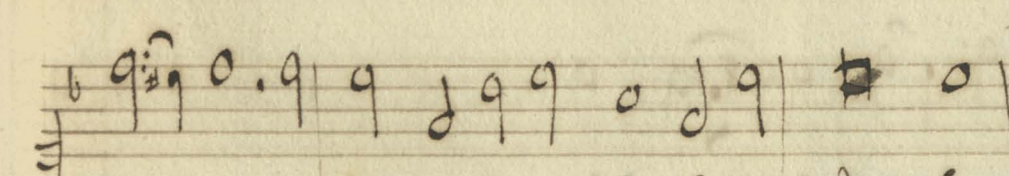
serve doth the Lord preserve Them that fear him but Scattereth but Scattereth a broad the un



serve doth the Lord preserve Them that fear him doth the Lord preserve but Scattereth a broad the un

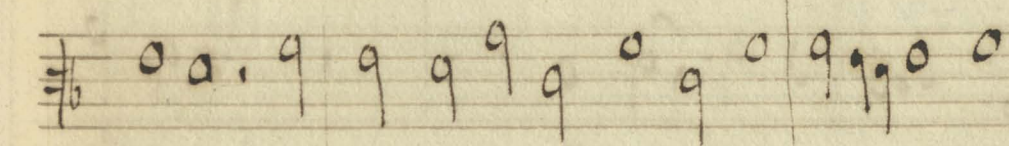


serve Them that fear him doth ye Lord preserve but Scattereth a broad the un

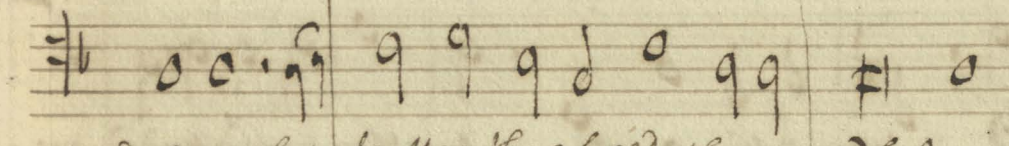


god-ly but Scattereth a broad the ungod-ly.

Chorus
turn over
for ye Chorus

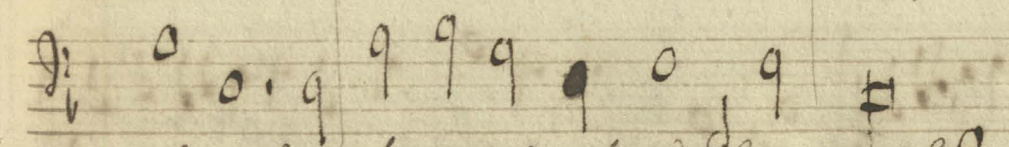


god ly but scattereth abroad the ungod-ly.



god ly but Scattereth abroad the ungodly.

my mouth shall speak of thy glory



god-ly but Scattereth abroad the ungod-ly

me from them y^e go down into ye pit from y^e y^e go down into ye pit thou hast delivered me thou

from the y^e go down into ye pit from the y^e go down into ye pit thou hast delivered me thou

from y^e y^e go down into the pit from y^e y^e go down into the pit thou hast delivered me thou

y^e y^e go down into ye pit from y^e y^e go down into ye pit thou hast delivered me thou

hast delivered me from y^e y^e go down into ye pit sing unto ye Lord ye Lord of his sing unto

hast delivered me from y^e y^e go down into ye pit sing unto ye Lord ye Lord of his sing unto

hast delivered me from y^e y^e go down into ye pit sing unto ye Lord ye Lord of his sing unto

to ye Lord ye Lord of his & give thanks unto him for a remembrance of his holiness for

to ye Lord ye Lord of his & give thanks unto him for a remembrance of his holiness his holiness for

him O ye Lord of his & give thanks unto him for a remembrance of his holiness his holiness for

him O ye Lord of his & give thanks unto him for a remembrance of his holiness his holiness for



119 9 9 9 9 9 # 9 0 . 9 0 . 9 #

a remembrance of his holiness his holiness

119 9 9 9 9 9 9 9 0 . # 9 0 . 9 #

his

Dr Iye.

119 9 9 # 0 0 0 0 0 0 0 0 . 0 . 0 0 . 0 #

his

119 9 9 9 9 9 9 9 9 0 . 0 0 . 9 #

his

J. Weldon

op. God in his holiness pr. him in the firmament of his power pr. him in his glory pr. him according to his

excellency pr. him in the sound of his trumpet pr. him upon the Harp pr. him in the Cymbal & dance pr. him in

pr. him in the pipe let every thing of praise be pr. him in the

pr. him in the pipe let every thing of praise be pr. him in the

119

119

hold not thy tongue o God keep not still thy silence refrain not thy

hold not thy tongue o God keep refrain refrain hold not thy

hold

self o God keep not still thy silence Hold hold not thy

keep not still o

hold not thy T thy T o eye keep not

keep not keep refrain not thy self

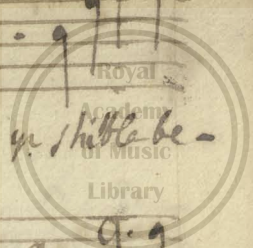
hold not thy refrain

Tongue thy T o God keep not still thy silence For behold him & he min make a murmur in x

for behold make him in x

for behold make a murmur him & make a m.

for behold make a



They w^l h^l the heavⁿ lift up^r head
O my God make them lik^e unto a wheel - as ye sh^l be -

Key
O my G^d m like as ye

Key
O my G^d make them

Key
mah

for ye wind^s w^l make^r face a shou - ed o^r w^l ye may see k^y Name & Key sh^l know ye

stabbia mah 2 4
5 6
N. & Key sh^l k^y

stabb 3 6
mah

3

thou whose name is Je - ho - vah
art only ye most Highst art only the most Highst

is Jeho -
art only art only

art art art only

art only art only

an only the m ye most over al

over an only over

ye most an over

over an only over

over al an only over al ye earl

over an over

over over

over an only over

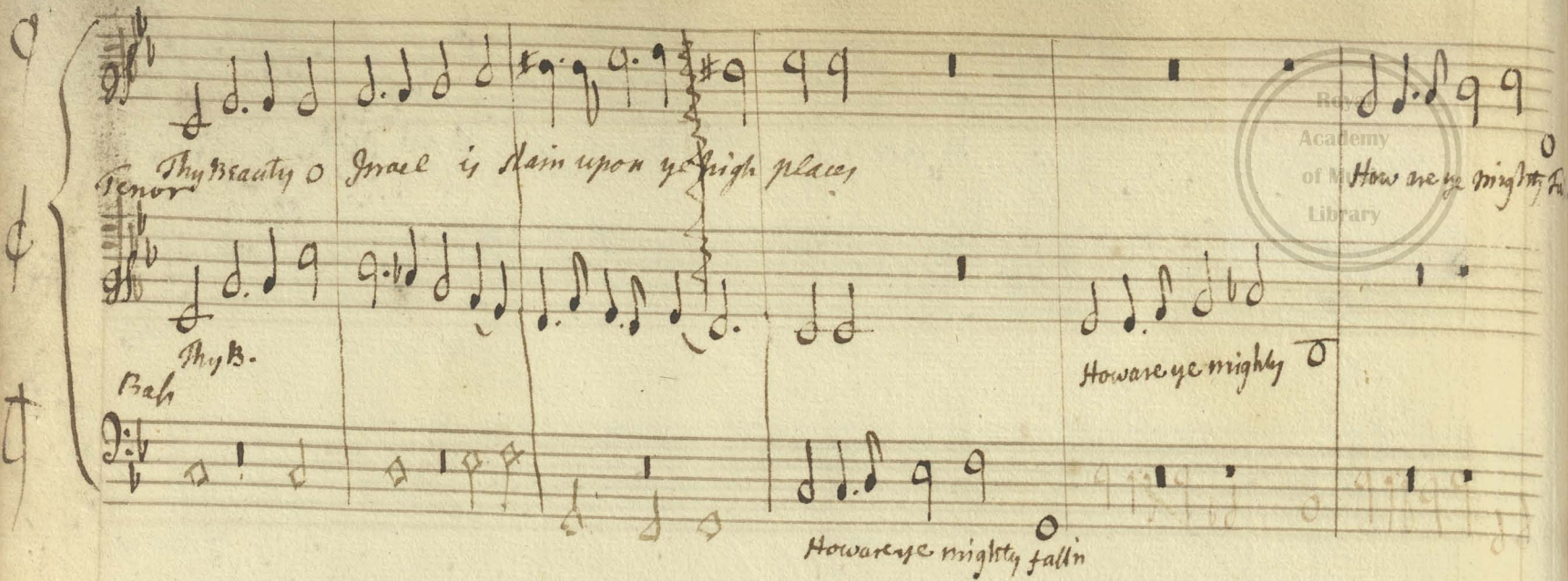
Royal
Academy
of Music
Library

alto

Thy beauty O Israel is slain upon ye high places

How are ye mighty O

How are ye mighty fallen



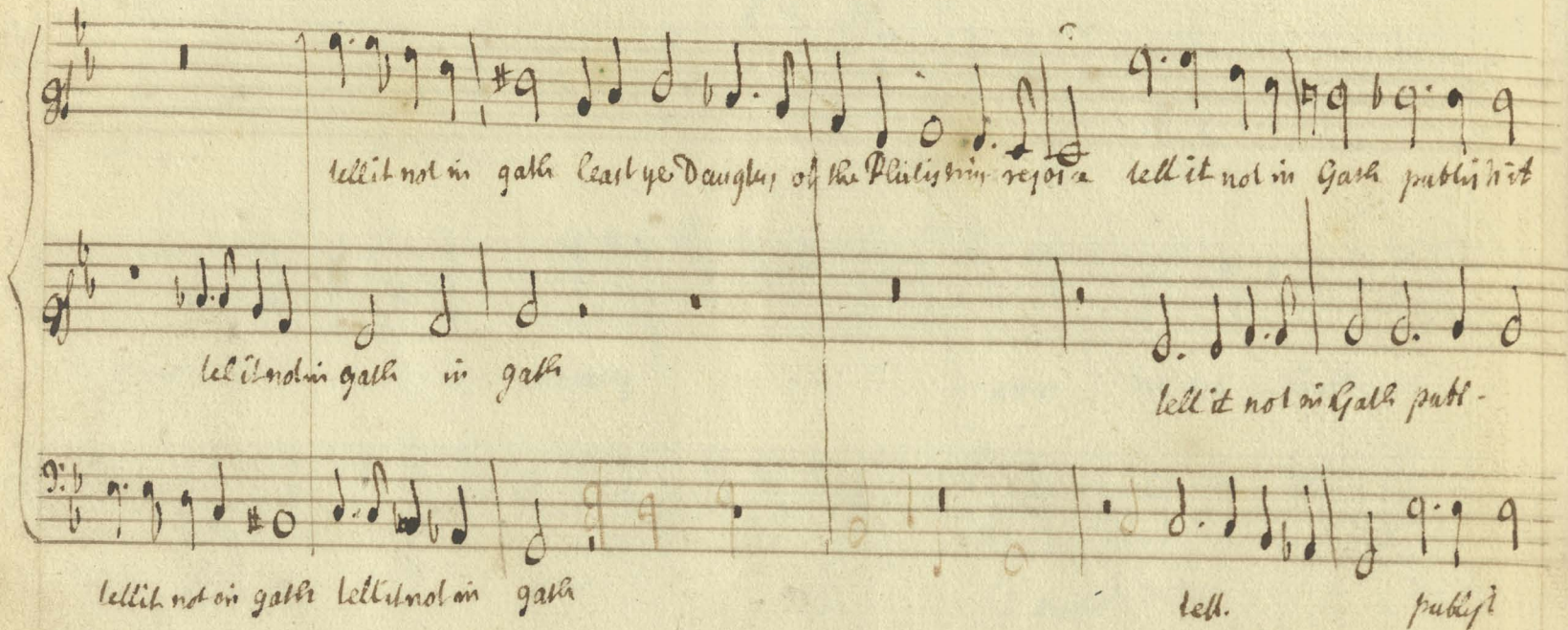
tell it not in gath least ye Daughters of the Philistines report it tell it not in Gath publish it

tell it not in gath in gath

tell it not in Gath publish it

tell it not in gath tell it not in gath

tell. publish



not in ye shah of Ascalon

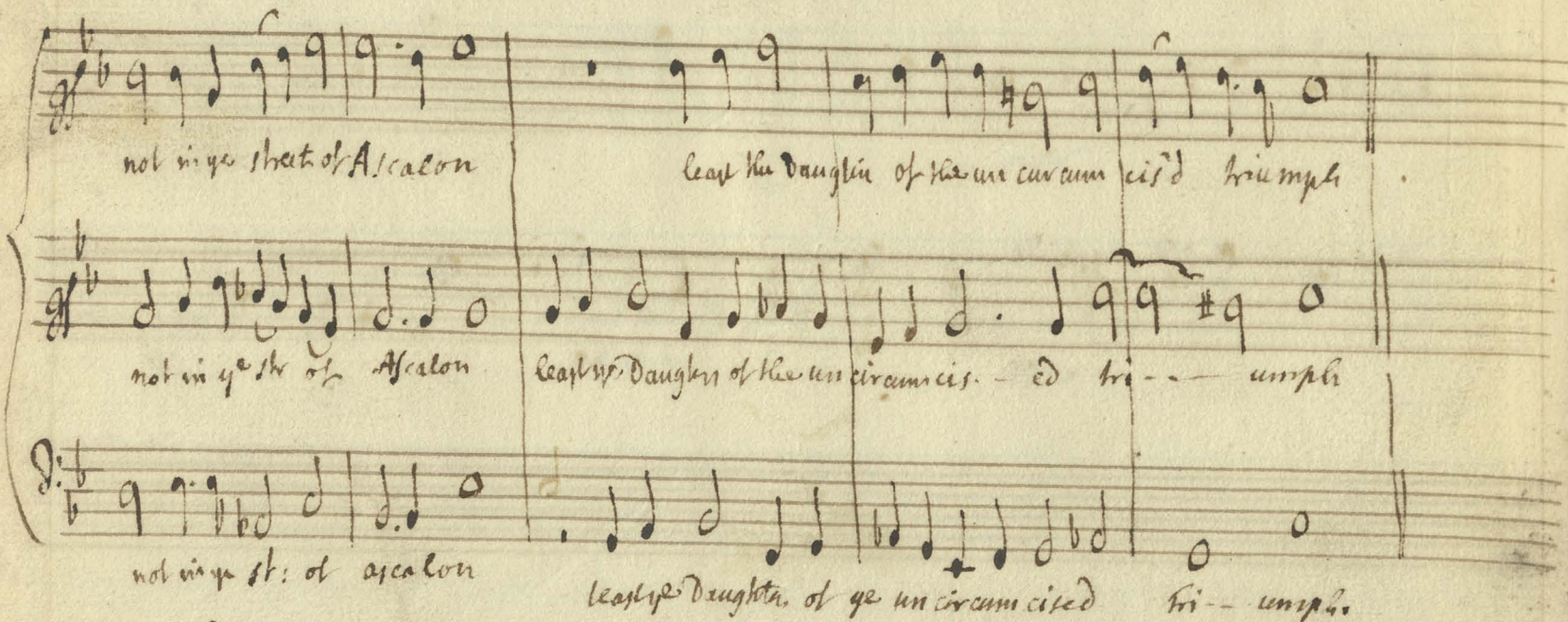
least the Daughter of the uncircumcised triumph

not in ye shah of Ascalon

least ye Daughter of the uncircumcised triumph

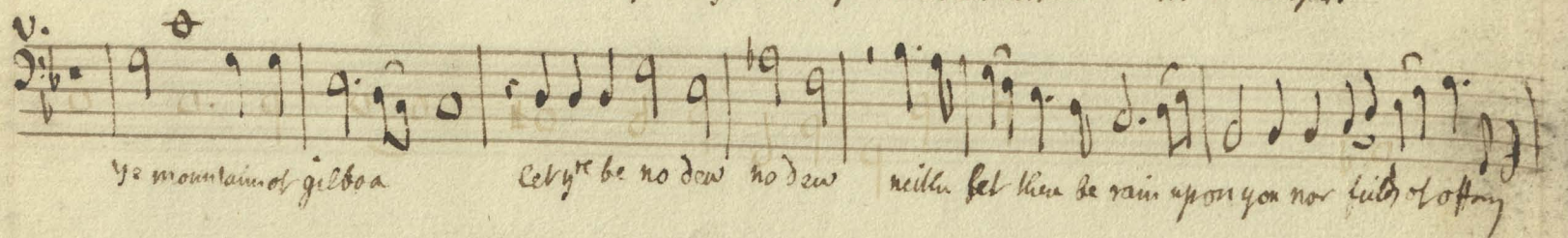
not in ye shah of Ascalon

least ye Daughter of the uncircumcised triumph



Ye mountain of Gilboa

Let ye be no dew no dew neither let there be rain upon you nor fields of offering

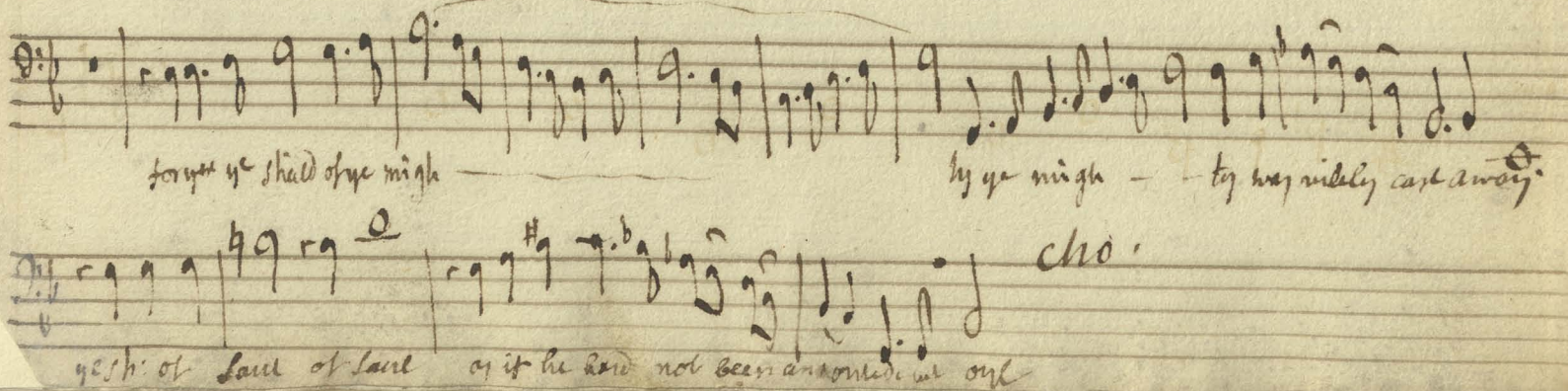


forget ye shah of ye might

by ye might - by way widely cast away

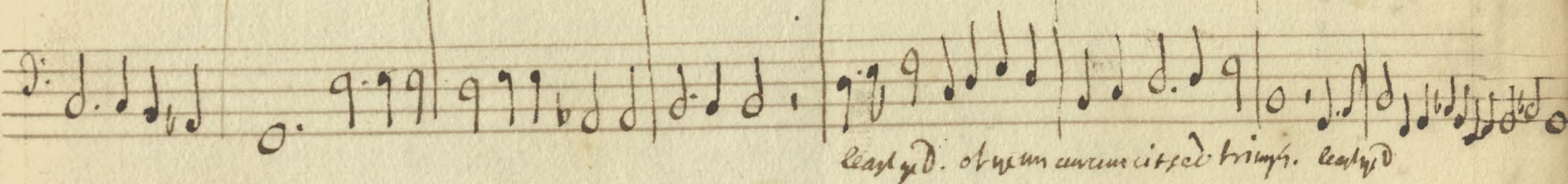
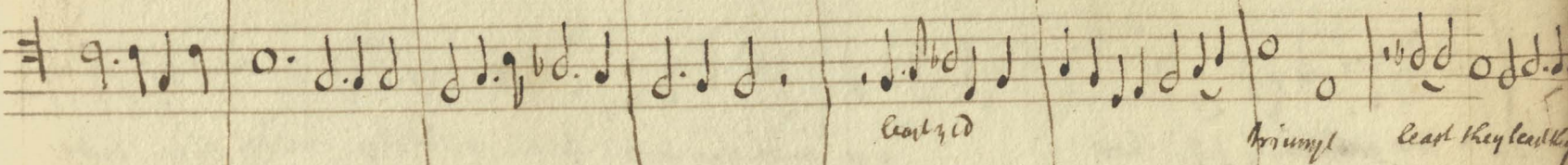
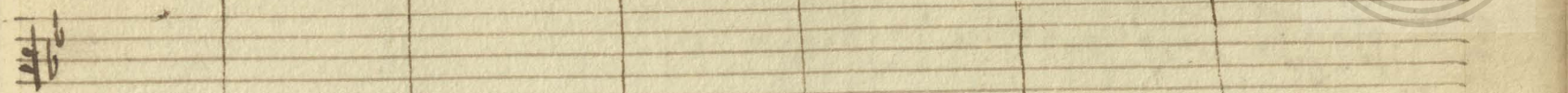
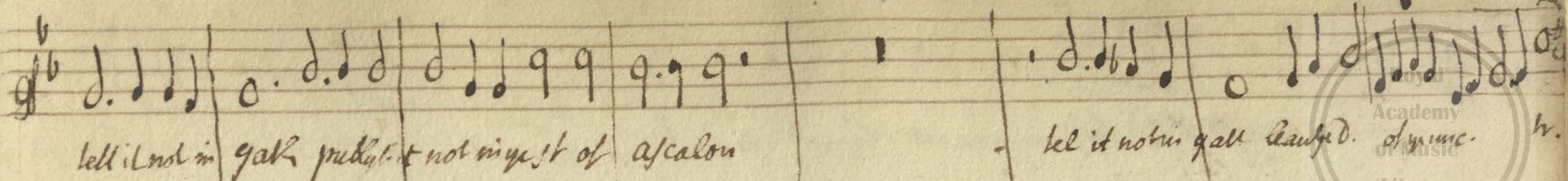
cho.

ye shah of Saul of Saul as if he had not been anointed in oil

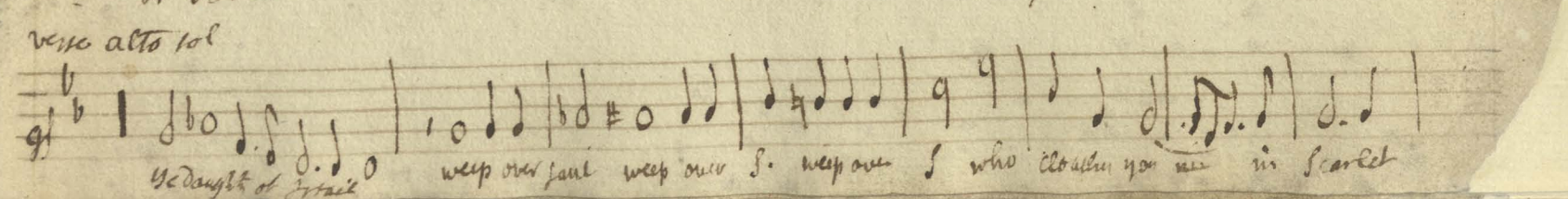
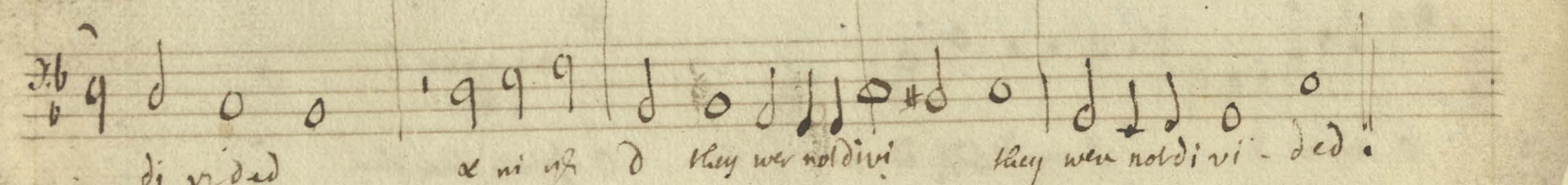
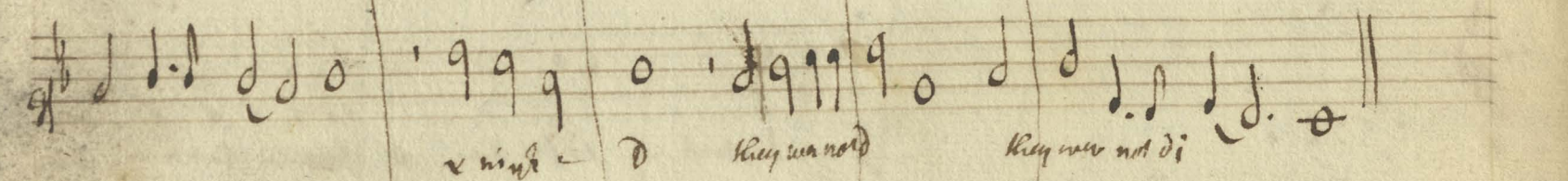
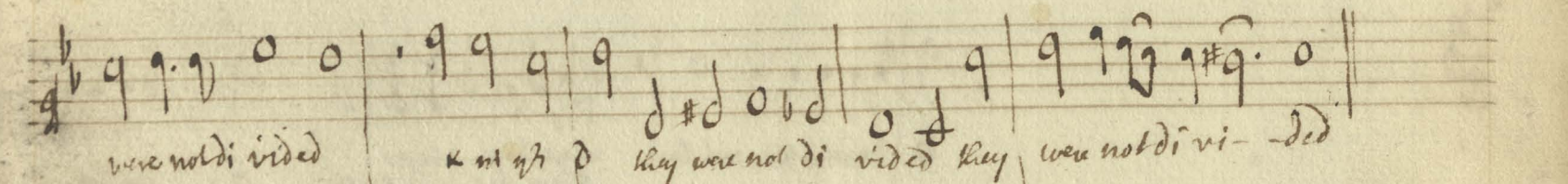
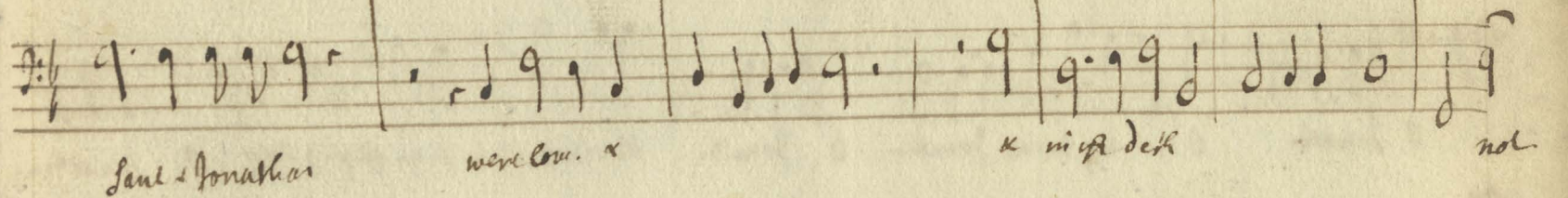
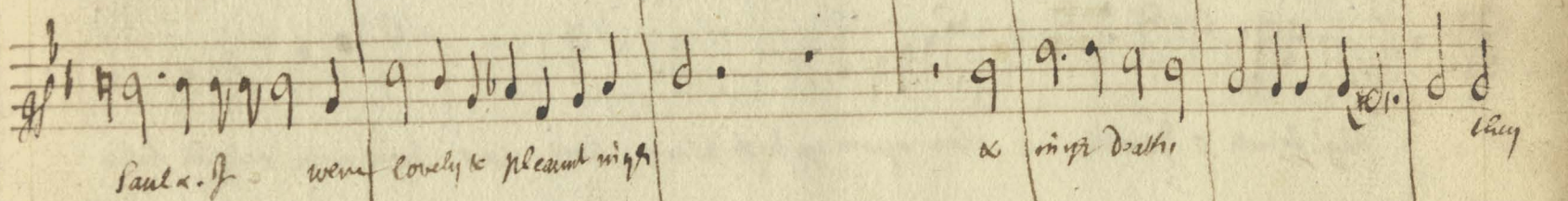
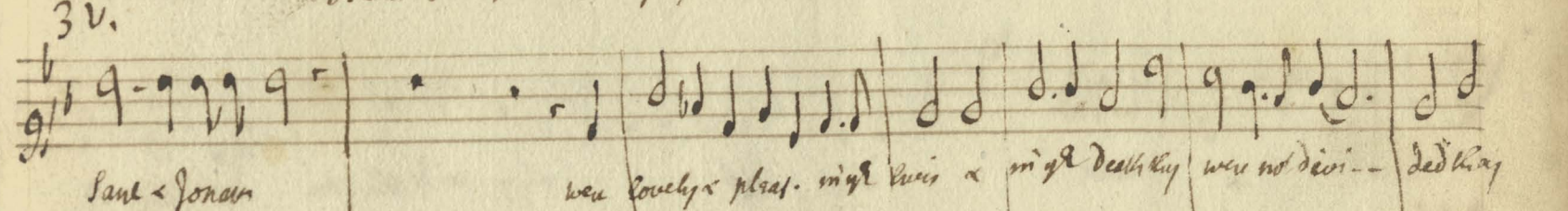
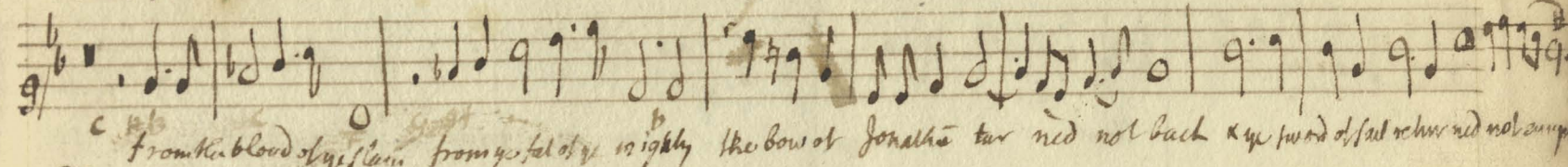


Cho:

153



V. Tenor solo



who put on ornaments of gold who put on ornaments of gold upon ye a-parrell who put on ornaments of gold upon

ye apparrell.

Cho

How are ye mighty fallen how
in ye midst of ye battle in the midst in ye midst of ye battle

how: How in ye in ye midst in ye midst of ye

how how in ye in ye midst the m. of the

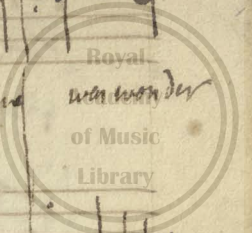
thy beauty O Israel is slain upon ye high places how how how are ye mighty fallen

O Jonathan O my brother Jonathan O Jonathan thou wast slain in ye high places O Jonathan

O Jonathan thou wast slain in ye high places I am distressed for the O Jonathan thou wast slain

I am distressed for the O Jonathan thou wast slain

O my br. I. I am distressed for the O Jonathan thou wast slain



plain in ye high places very pleasant hath been O Jonathan thy love to me

thou wast my O Jon. thy love to me way wonder

Jonathan my love hath been O Jonathan thy love to me way wonder

but passing ye love passing ye love ye love of women how many in how are.

fall passing the L. pass ye love of w.

How How

How How

& ye weapon of ye war are perished & ye weapon of ye war are perished

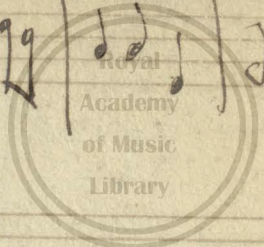
& ye weapon of ye war.

& ye weapon perished & ye w. ye w. & ye w.

& ye weapon of ye war perished.

glory be to y^e F^{ather} & to y^e Son & to

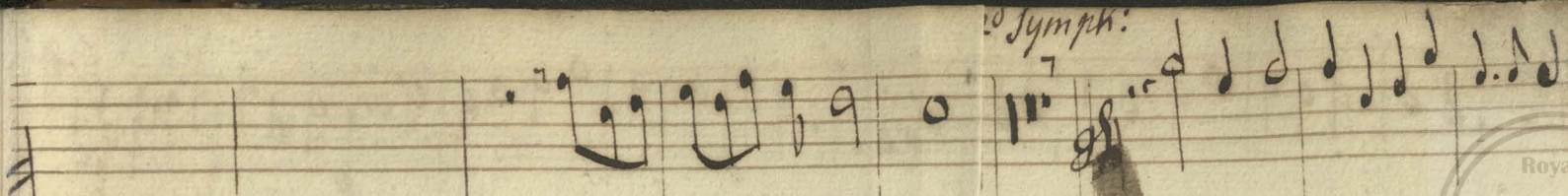
glory



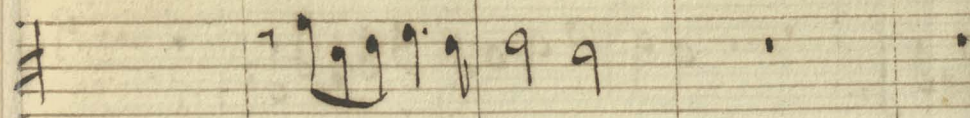
glory be to y^e f^{ather} & to y^e Son

glory

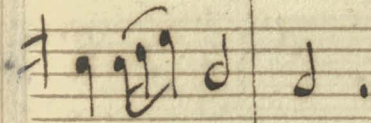
10 Symph:



Omni-pote-n-ti De-o

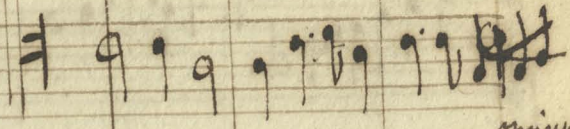
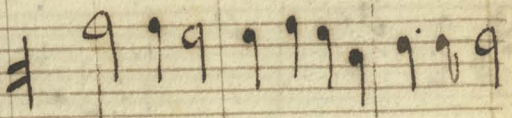
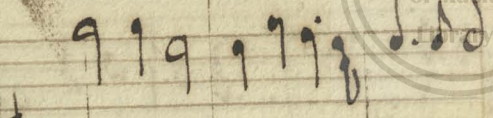


Omni-poten-ti De-o

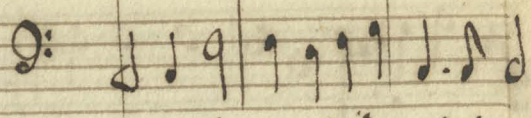


ten-ti De-o

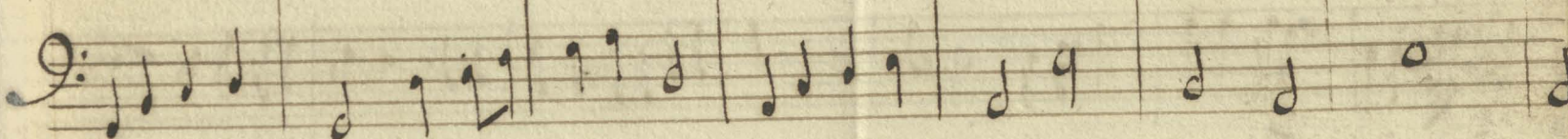
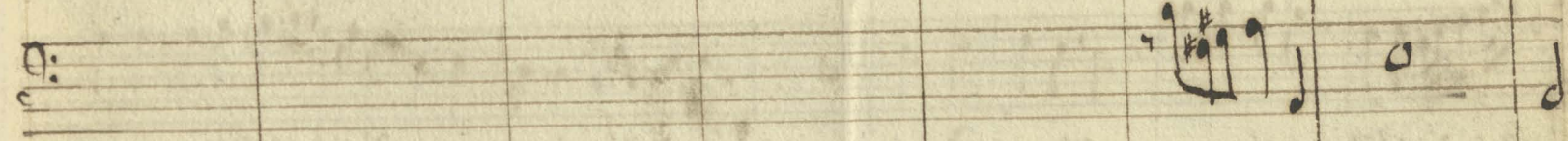
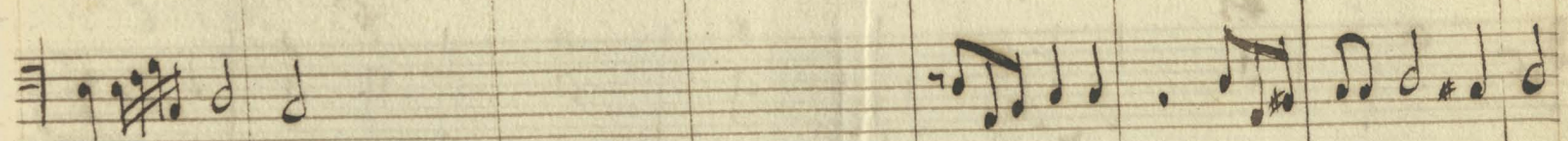
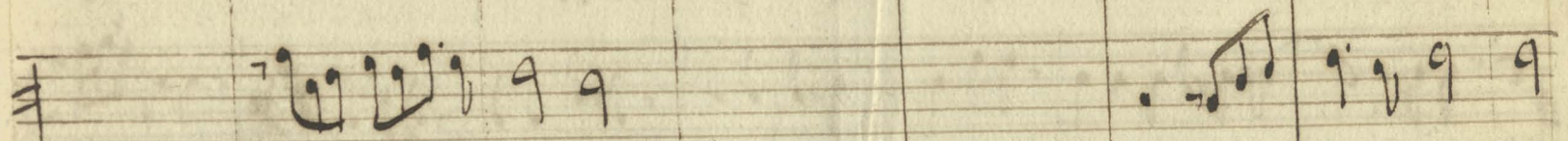
G:



omni-po



Salu-tis ho-nor-vir-tu-s glo-ria

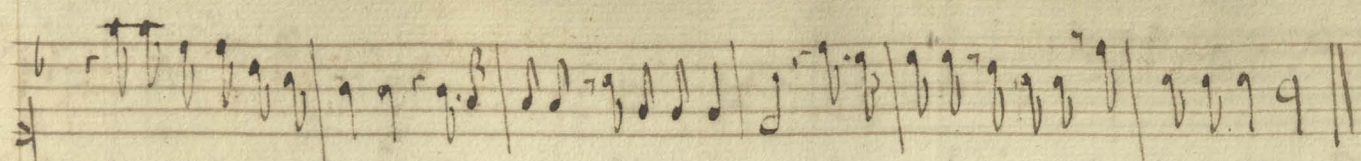
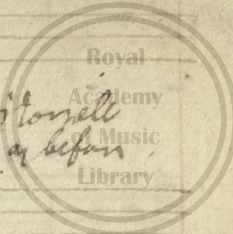


Allegretto

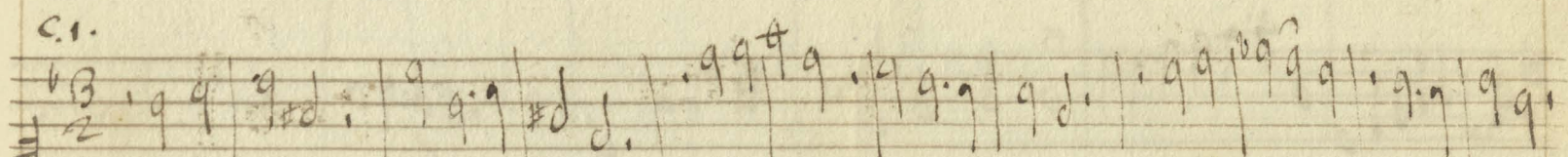
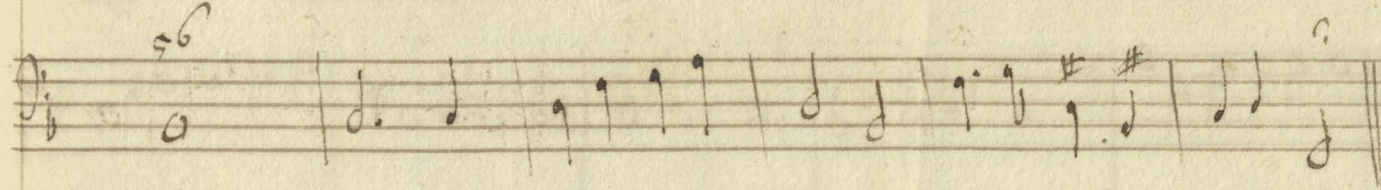
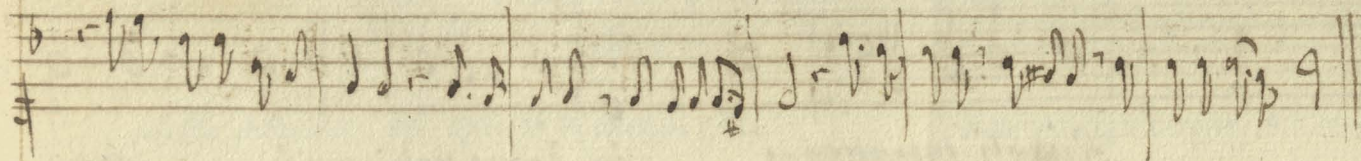
Sopra du - ro'al pe'sta scoglio peregrin naufragò ilanco appoggiando il debil fianco pale

Sopra du ro'al pe'sta scoglio - paleja - - -

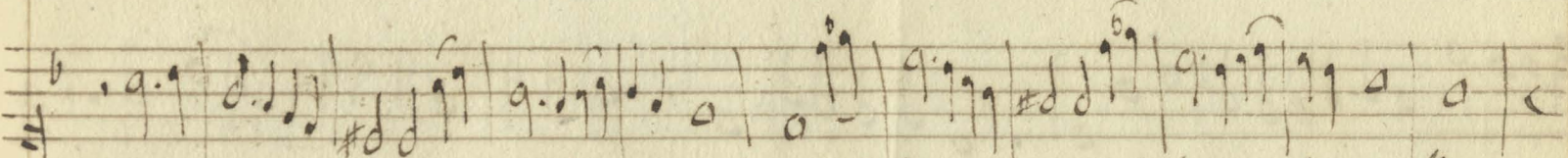
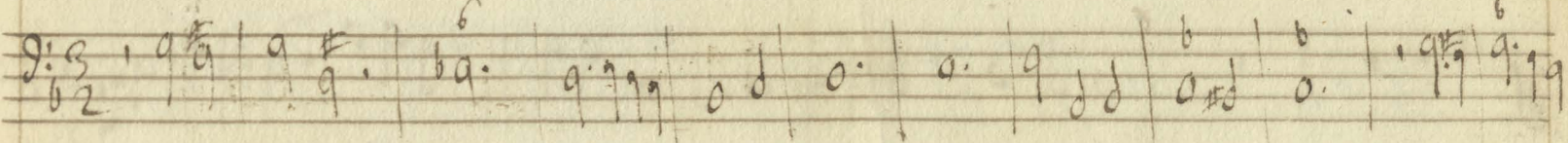
la - - - va palejava ap'no cor doglio a suoi teneri la menti di sue debili querele



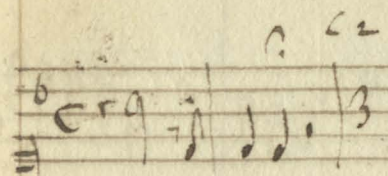
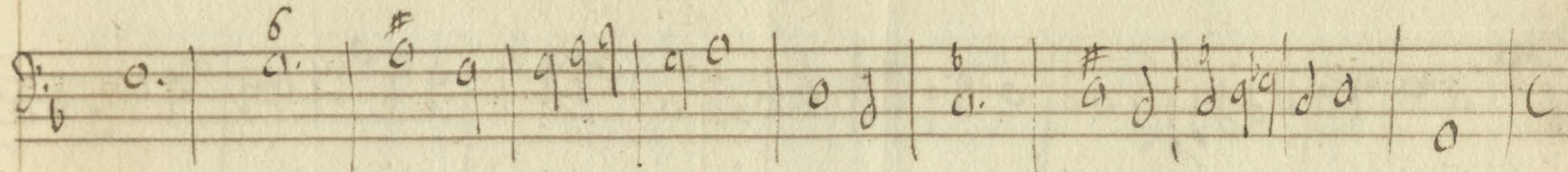
Laque al fuoco il nunciele si fermare in aria i venti si fermare in aria in aria i venti



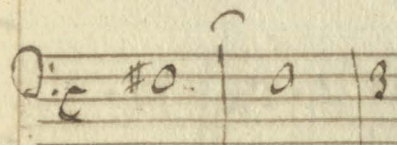
al gran duolo saosi dolie agli strani e tronchi detti monibondi languidetti



pie to - - Ta pie to sa amica a uol se pie to - - sa pie to sa amica a uol se



deh dica



101
22

99

Quanti mercenarii in domo patris mei abundanti pa... ni-

Quanti mercenarii in domo patris mei ego

bus ego autem hic fame pereor surgam & ibo ad Patrem meum sur

autem hic fame pereor hic fame pereor surgam & Ibo ad Patrem meum sur

ga & i... bo ad patrem meum & dicam e... i Pa

ga & & dicam e... i pater pecca



ter peccavi peccavi in celum & corā te

vi pater peccavi in celum & coram te & nō sū dign⁹ vocari filius tuus

dign⁹ vocari filius tuus fac sicut unū ex mercenariis tuis

fac me ex mercenariis

is tu... is ex mercenariis tuis

ex mercenariis tu... is

is tu... is ex mercenariis tuis

ex mercenariis tu... is

is tu... is ex mercenariis tuis

ex mercenariis tu... is

is tu... is ex mercenariis tuis

ex mercenariis tu... is

is tu... is ex mercenariis tuis

ex mercenariis tu... is

is tu... is ex mercenariis tuis

ex mercenariis tu... is

is tu... is ex mercenariis tuis

ex mercenariis tu... is

is tu... is ex mercenariis tuis

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is tu... is ex mercenariis tuis

ex mercenariis tu... is

is tu... is ex mercenariis tuis

ex mercenariis tu... is

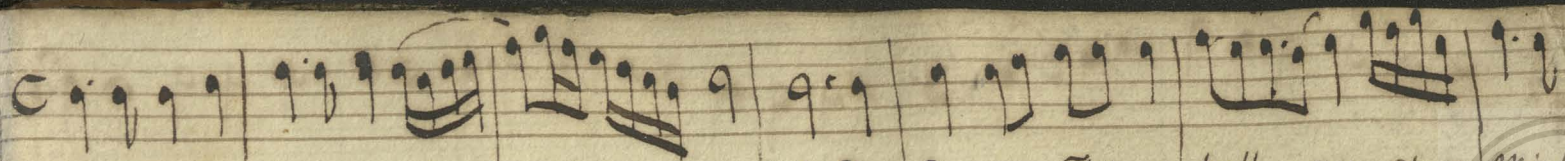


Handwritten musical notation on a page with ten staves. The notation is written in a cursive style, with notes and rests clearly visible. The lyrics are written below the notes, and some are written above the notes.

The lyrics, from top to bottom, are:

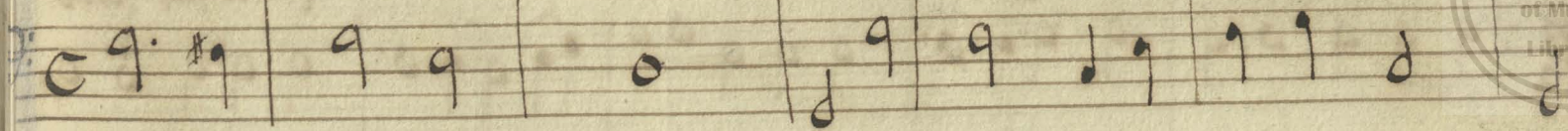
- fac me fac me sicut unum
- ex mercedem
- fac me sicut unum ex mercedem tu-ty
- ex mercedem
- pater peccati in celum & coram te
- & non sum dignus vocari filius tuus
- pater peccati in celum & coram te
- & non sum

The musical notation consists of notes, rests, and bar lines, with some notes written in a shorthand style. The page is aged and shows signs of wear, including discoloration and some staining.



Factū est si lentium in- ce- - - - - lo dum Draco comitteret bell- um et

Micha-
Academy
of Music
Library

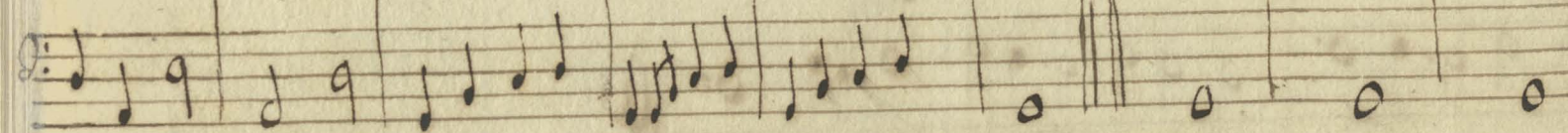


et pugnabit cū e- o & fecit victori- am Dum Draco comitteret bellū & Michael pug-

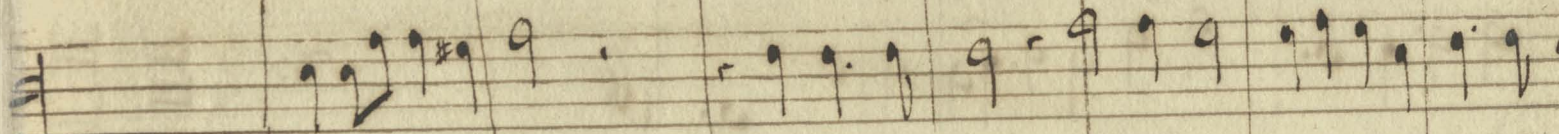


^{1st}
Symph. (13) b:

navit cū e- o & fecit victori- am & fecit victori- am. Audita est vox audita est vox



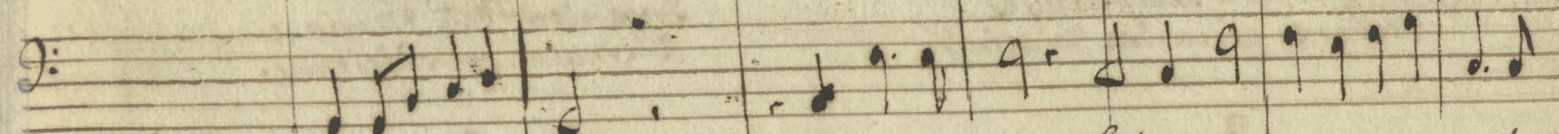
millia millium millia millium di- centium Salus Ho- nor virtus & gloria



millia millium di- centi- um Salus Honor virtus, et gloria



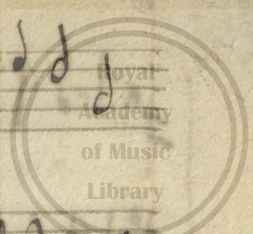
millia millium dicen- tium Salus Honor virtus & gloria omni po-



millia millium di- centi- um Salus Honor virtus & gloria



we knowldge to thee all angels
we knowldge to thee all
we knowldge to thee all
we knowldge to thee
to thee che. holy Lord God heaven
to thee che holy Lord
to thee che holy Lord
to thee che holy Lord.
Heaven the glorious the goodly
Heaven the glorious the goodly
Heaven the glor: the
the goodly the noble the holy ch:
the noble the holy ch:
the noble the holy ch:
goodly the noble the holy



the Father shine honourable also the

the Father shine hon. also the

the Father shine hon. also ye

thou art ye Ky thou art ye ever

when thou lookest thou didst not when thou hadst over.

when thou lookest thou didst not when thou hadst over.

thou didst open thou fillest we believe

thou didst open thou fillest we believe

4 in one thou fillest

we be

to be we therefore whom thou hast red. make

we therefore whom thou

we therefore whom thou

we therefore

them to be w. n in glory O Lord have

make you in glory O Lord have

make you in glory O Lord have

make them in glory O Lord have

govern them Day by Day & we worship

govern them Day by Day & we wor

govern day & we wor

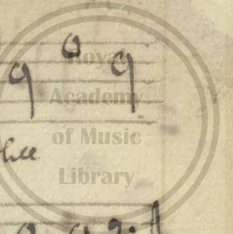
gov: day & we wor.

C. Ten vouchsafe O Lord have m

Can't vouchsafe O Lord have m

vouchsafe O Lord have m

vouch O Lord have m



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves in a cursive hand.

Lyrics:

as Rhmy in o d in the
as a Rh o d in the
as o d
as o d
let me let me
let me let me
let me be
let me be
o be joyful some ad some his pr
o be ye some some be
o be i some a some
o be joyful some some some
be ye some we are
o ye i it is he we are
be ye some it is we are
be ye some it not we we are

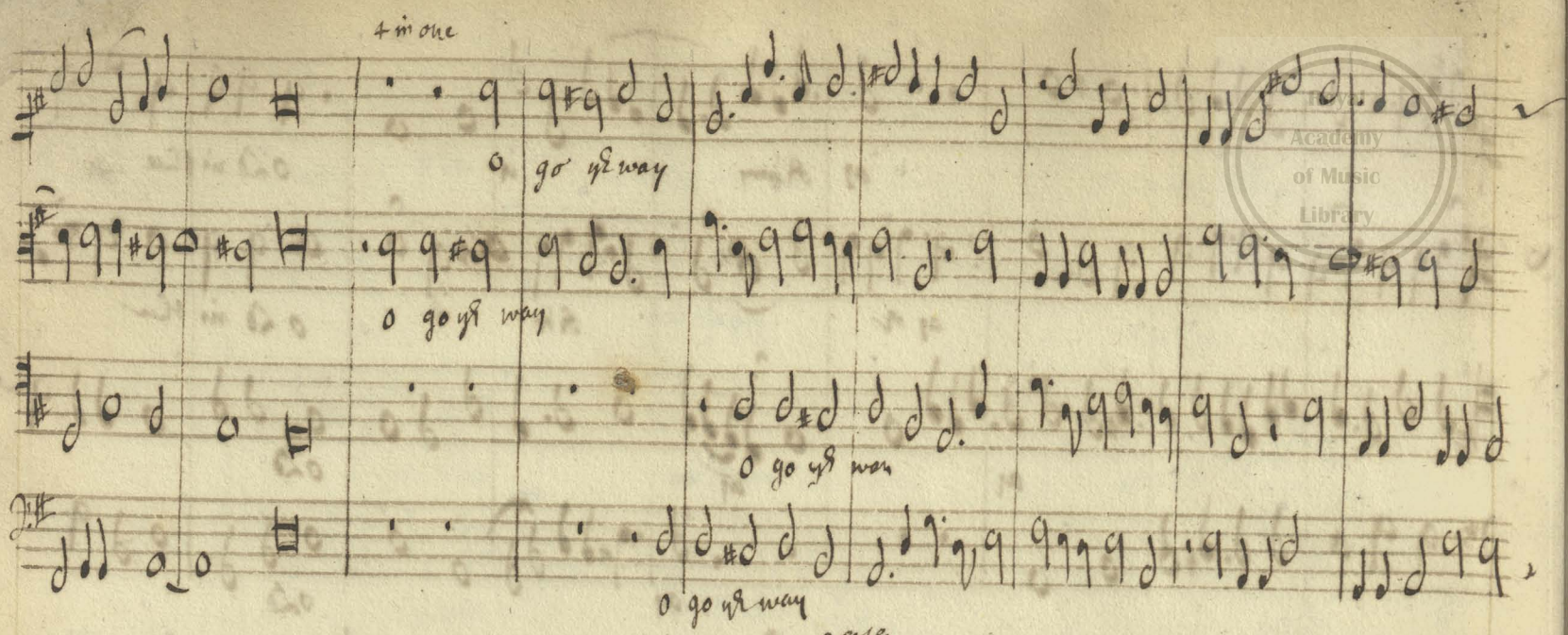
4 in one

o go ye way

o go ye way

o go ye way

o go ye way



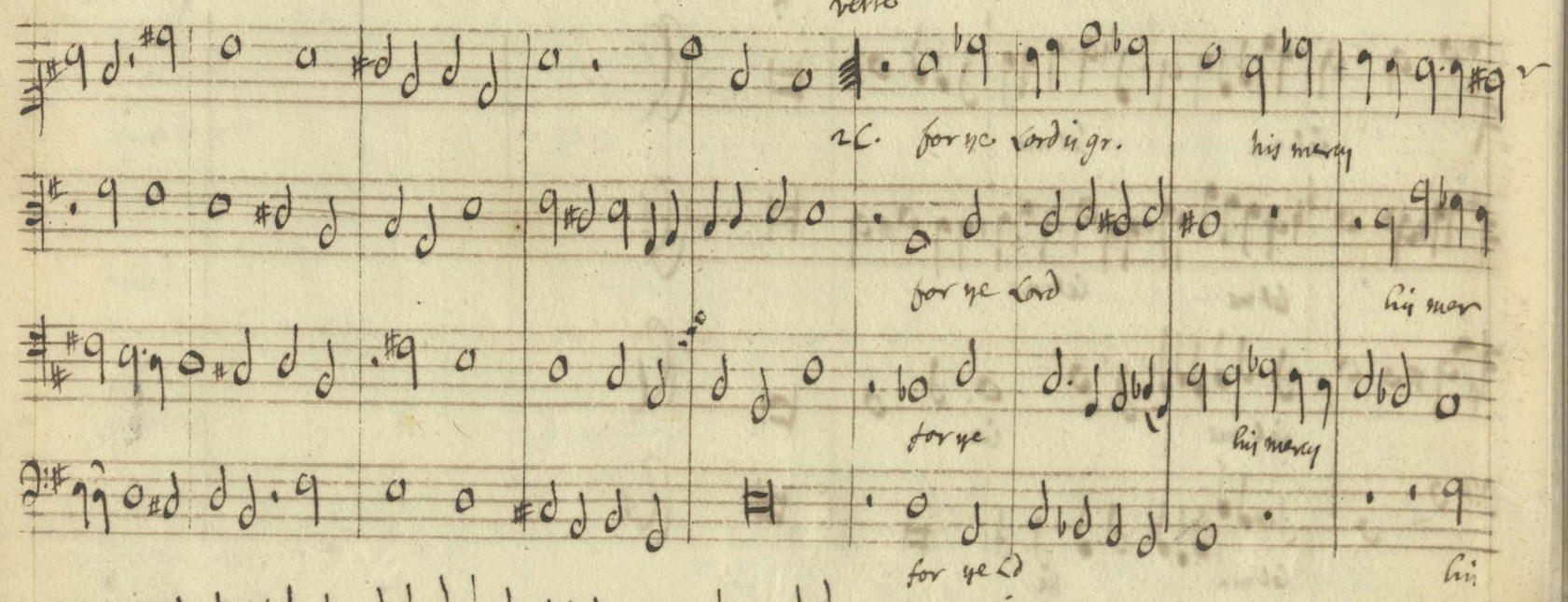
verse

2C. for ye Lord's gr. his mercy

for ye Lord his mercy

for ye his mercy

for ye Lord his



glory be

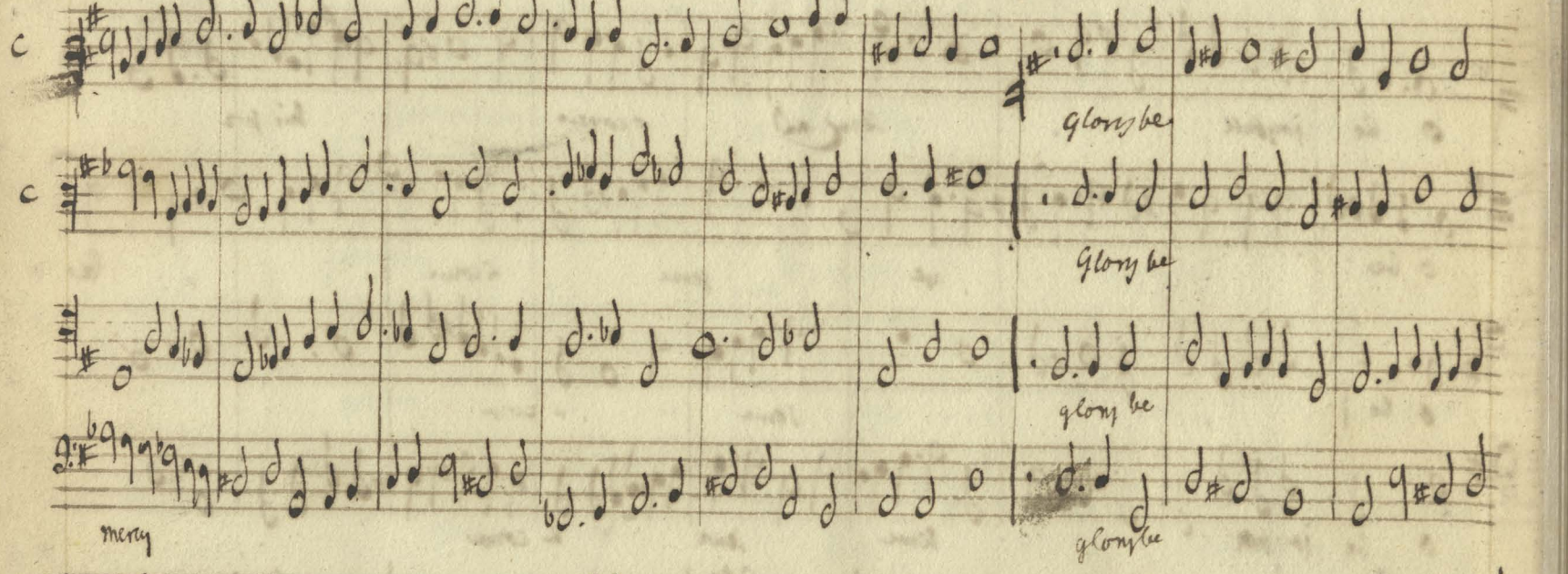
glory be

glory be

glory be

glory be

mercy



as it was

as it was

as it was

as it was

as it

ever

ever shall

ever

A

A

A

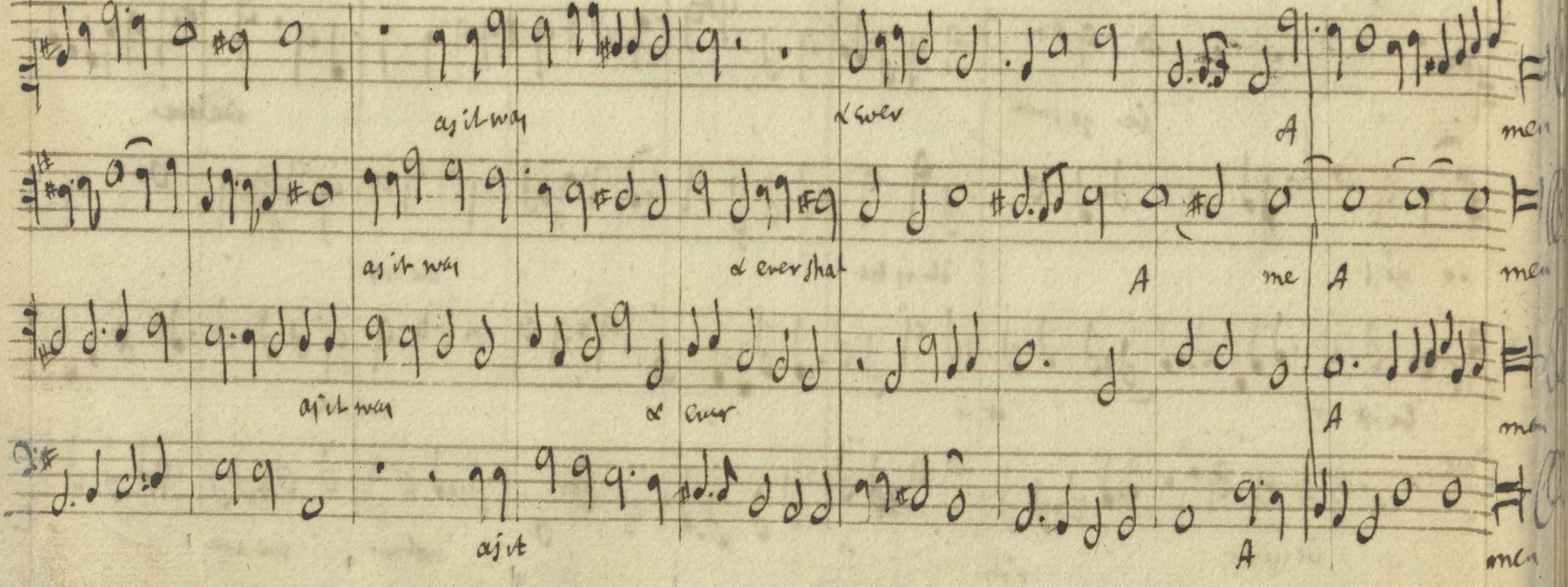
A

men

men

men

men



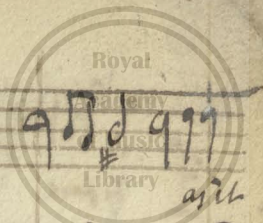
magnific.

Handwritten musical score for a Magnificat, featuring ten staves of music with lyrics in Latin and English. The score is written in G major (one sharp) and common time. The lyrics are:

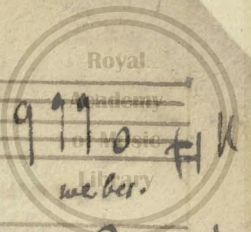
my heart & my spirit in god for he hath mercy
my soul & my spirit in god for he hath mercy
my heart & my spirit in god for he hath mercy
ye lowly for behold from al gen
ye lowly for behold al gen
the lowly for behold al gen
he ye low for behold all
for he is & holy
for he is & holy holy
for he is & holy
for he is & holy
his mercy is throughout al gen he hath
his mercy throughout al gen he
his mercy throughout al gen he hath showed
his mercy throughout al gen he hath showed

The score includes various musical notations such as notes, rests, and bar lines. There is a circular library stamp in the upper right corner that reads "Royal Academy of Music Library".

Handwritten musical score on aged paper, featuring multiple staves of music with lyrics in Hebrew. The lyrics include phrases such as "he hath", "in the", "he hath filled", "he remembering", "as he from", "to or", "a", "remem", "he remem", "as he pr", "to", "abrahā". The notation includes various musical symbols like notes, rests, and bar lines. A circular library stamp is visible in the upper right corner, reading "Royal Academy of Music".



Handwritten musical score on ten staves, featuring a mix of musical notation and lyrics. The lyrics are written in a mix of English and a non-Latin script, possibly Devanagari. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the notes, often with a small 'x' or other symbol indicating a specific note or phrase. The text is written in a cursive, handwritten style. The lyrics include words like 'haha', 'abaha', 'glory', 'a ever', 'a', 'men', 'Lord now', 'according', 'for mine', 'thy', 'with thou', 'before', 'thy', 'with', 'before'. The score is written on a piece of paper with a circular library stamp in the top right corner, which reads 'Royal Academy of Music Library'.



Royal
Library

Handwritten musical score for a hymn, featuring multiple staves with notes and lyrics. The lyrics include:

I have
in a while
with
with
The Father
maker
of all
in
The Son
maker of
ye only
begotten
God of
light
very
ye only
begotten
God
light
ye only
begotten
God
light
very
begotten not
very god
begotten not
begotten

verse
who form
came down
of the virg

who form
came
of the

who form
came
of the virg

who form
came down
of the

Ch. who form
was crucif

was crucif

was crucif

and was crucif

ascend
in heav
shall
who

ascend
into H.
shall
who

ascend
shall

ascend
into H
shall
who

shall
shall
shall

shall
shall

shall
shall
shall

shall
shall
shall

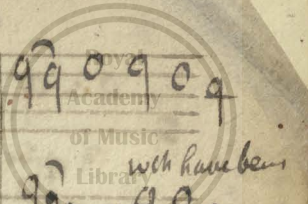


Handwritten musical score for a choir, featuring multiple staves with lyrics and musical notation. The lyrics include:

who proceedeth. who with is worshipped
who pro. who with is worsh.
who pro. who with is worsh.
who pro. who with is worsh.
I acknowl. I acknowl.
I acknowl. I acknowl.
I acknowl. I acknowl.
I look for I life A.
I look I life A.
I look I life A.
I look I life A.

Handwritten musical score for a choir, featuring multiple staves with lyrics and musical notation. The lyrics include:

men A men
men A men Archid.
men A men
men A men



Handwritten musical score on ten staves. The notation is a form of shorthand, likely for a specific instrument or voice part, using various note values and rests. The lyrics are written below the staves in a cursive hand.

Lyrics (from top to bottom):

- in ye home
- as he make
- with have been
- raised up
- in yet
- promised
- to reu
- to reform
- 4th
- might seem
- in holin
- all the days
- in holin
- might seem
- in hol
- might
- in hol
- all
- thou shalt
- to ppp
- for thou shalt
- thou
- for thou

B.
to give know.
Royal Academy of Music Library

Handwritten musical notation on two staves.

B.
to give
Handwritten musical notation on two staves.

Handwritten musical notation on two staves.

A - men
men
Handwritten musical notation on two staves.

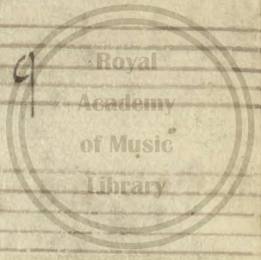
Empty musical staves.

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is written in a cursive style. Above the staff, there are several annotations: "land", "whaby", "to give light", and "skin 4". The notation includes a key signature change to one sharp (F#) and a time signature change to 4/4. The piece concludes with a double bar line and the letter "A" written below the staff.

land whaby to give light skin 4

A

Empty musical staves on the lower half of the page, showing the five-line structure without any notation.



Handwritten musical score on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. Below the staff, the lyrics "Gloria" and "we know" are written in a cursive hand.

Handwritten musical score on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. Below the staff, the lyrics "we know" and "we know" are written in a cursive hand.

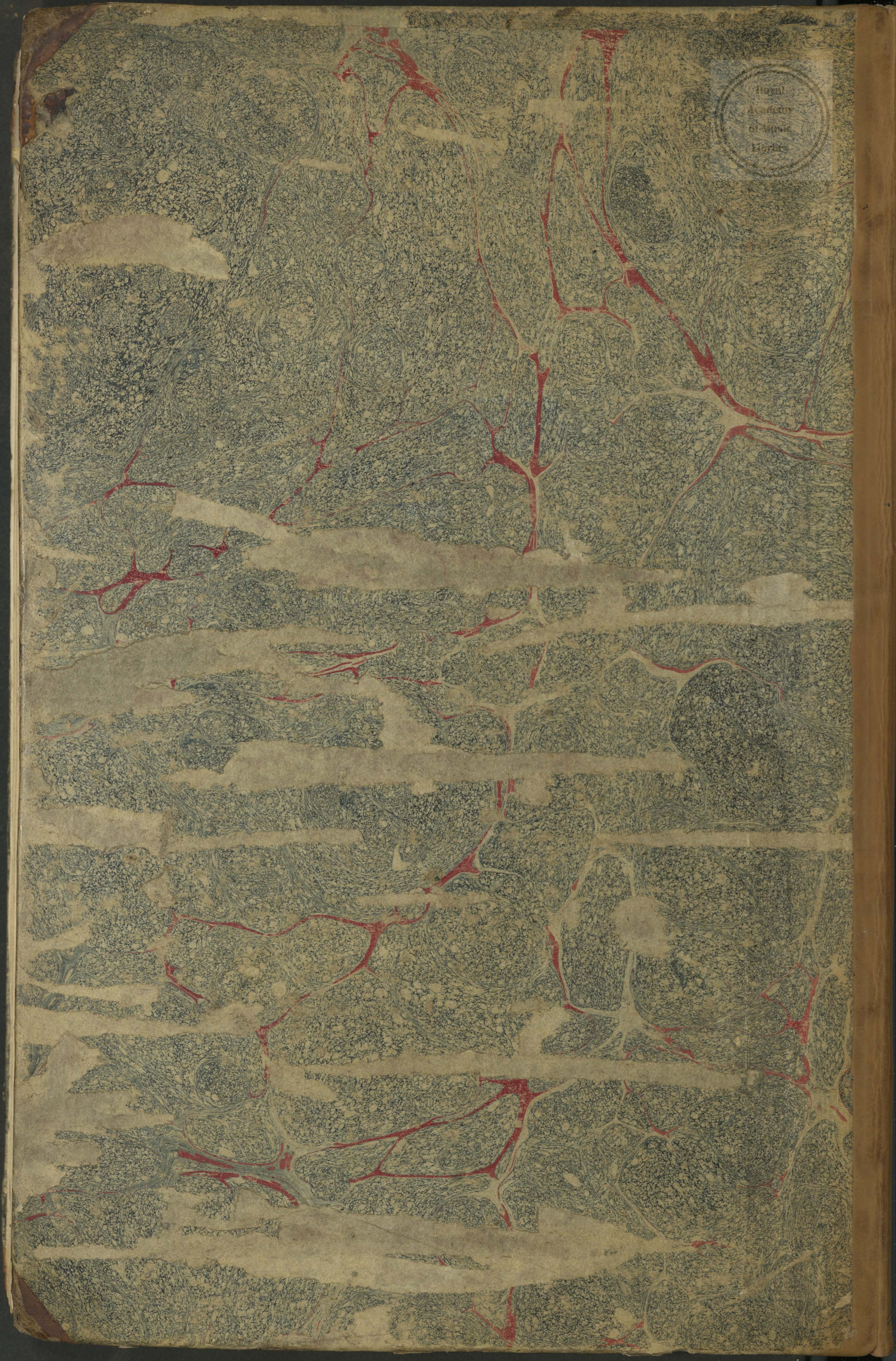
Handwritten musical score on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. Below the staff, the lyrics "we know" and "we know" are written in a cursive hand.







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148. Hold not thy tongue, O God [a 4, mSATB; adaptation by Aldrich from Palestrina Nativitas tua]
151. blank
152. Thy beauty O Israel [by M.Wise, adapted Aldrich: verse ATB solo parts & chorus parts cued]
156. brier sketches "Glory be to the father"
157. part of motet for SATB & bc "...omnipotenti Deo" see p.163
158. "Sopro duro al perche scoglio" [Ritornello for 2 vl & bc; then SS & bc]
160. Quanti mercenarii [for ST & kbd]
162. Pater peccavi [fragments; written upside down]
163. Factum est silencium [for SATB & bc; sinfonia omitted. Incomplete. p.157 is a continuation, but only contains a few phrases.]
164. Benj. Rogers: Te Deum patris colimus [hymn for SATB. V.1 underlaid, vv 2-5 & English version at foot of page. Dated "1685"]
see next card

165. Child: Service in D. (Te Deum, Jubilate, Magnificat, Nunc dimittis, Commandments, Creed) [p.165 is smudged, and so recopied on p.166.]
182. Farrant: Benedictus [a 4 in a]
186. fragments of a Te Deum.

[The MS originally seems to have contained p.1-132 only; the rest is on different paper, and is not included in the original contents list.]

142. Not unto us O Lord [Aldrich, based on Farrant & H.Lawes]
144. Tye: I will exalt thee
147. Weldon: Praise God in his holiness

SACRED MUSIC



MS 107

[Vol. of miscellaneous items in score]

[?mid-18th cent]

186p, 14¹/₂"

[From R.J.S.Stevens. "Bought at Phil.Hayes sale" 1797/8. Index on prelim. leaf]

Contents:

- p.1. O tubae clangentes: "Mdtetto a voce sola con tromba et instrumenti". [Voice & bc only. cf BM MSS cat. I p433]
- 7. "Sub umbra noctis: à voce sola con sinfonia de doi violini" [Voice & bc only. cf.BM MSS cat.I p.431; by Henri Du Mont]
- 8. N.Fontei: Gran follia di 'Pittor [for SSB & bc]
- 11. "A.d'Eve: Missa à 5 con 5 istromenti" [voices & bc only]
- 48. Allelujah: Jubilat ecclesia [for SB & bc. attrib* by previous cataloguer to G.Cassati; cf BM MSS cat.I p.286. Uses a bass similar to Monteverdi Zefiro torna (Bk.IX)]

* Confirmed by K.T. Rohter

see next card.

note: 4-bar 'except' for p. 18 now attached to p. 19 originally joined to S share.

continuation

SACRED MUSIC

MS 107

- 116. G.F.Sances: Plagae tuae, Domine [for ATB & bc. Incomplete]
- 118. blank
- 119. Carissimi: Quo tam laetus progredieris [for SS & bc; English translation added for first 2 pages "Wither so joyfully"]
- 125. Carissimi: Hodie Simon Petrus ascendit [for TT & bc]
- 127. B.Marini: Fui gia presso d'Amor [for TT & bc]
- 130-132. Blank
- 135. M.Wise: Turn thou us, O good lord [for SATB soli & chorus & bc. Ritornelli omitted. In the solo section, the T is placed at the top of the score]
- 138. O Lord God of our salvation [anthem à 5: mSATB; ? = Aldrich adaptation from Palestrina in Christ Church 48 & BM add. 51399]
- 142. Not unto us Lord [à 4: SATB. Adapted by Aldridge from Farrant & Henry Lawes]
- 144. I will exalt thee [à 4, SATB; by]Tye
- 147. J.Weldon: O praise God in his holiness [à 4, on 2 staves. Last verse lacks A & T]

see next card



continuation

SACRED MUSIC

MS 107

53. Sigismondo d'India: Langu'al vostro languir - madrigale [for TT & bc]
56. [Palestrina]: Lapidabant Stephanum [à 4, SATB; =Br. & H. Vp5]
59. G.Rovetta: Unite amanti [à 4, SATB]
64. G.Aldrovandini: "Salve regina à 3 con 2 violini e BV" [i.e. SAB & bc; vl parts omitted]
68. G.Aldrovandini: Voces laetae voces canorae [for SS & bc]
72. [G.Aldrovandini]: Unde liquidi christalli [for SB & bc. Attribution from index]
78 A.Stradella: La ragion m'assicura (Amore sdegno) [cantata for SB & bc, + instruments not copied, except for some cues, which are headed "concerto grosso"]
84. Se'i miei dogliosi accenti [cantata for ATB & bc]
86. Amante gigante: [cantata for SSB & bc]
93 blank

see next card

continuation

SACRED MUSIC

MS 107

94. Palestrina: Exultate Deo [à 5, = Br & H. vol IV, p.151]
98. blank
99. Tronchi si pensir [for SB & bc. cf BM MSS cat. 11p56] *Paper is different now*
101. Sospiri che fate [for SSB & bc. cf BM " " 155]
103. Io languisco [for SS & bc]
105. Lully: Prenez soin sur ces bords [from Phaeton for 2 vl & B; voice doubles the bc part]
106. Lully: Dormez beaux yeux [from Festa de Bacchus for 2 vl & B, T solo & SSB]
109. Lully: O tranquille sommeil [from Persée for 2 vl, bc & S. "Transposed from D solre. Ye song for a contratenor to a tenor or canto"]
112. "Carissimi": Dite o cieli [for SB & bc. Probably by L.Rossi, see BM MSS cat. II p.86]
113. G.Aldrovandini: Rosae carae amati flores [for SB & bc, with instr.symphonies cued]

see next card